

THE METROPOLITAN MUSEUM OF ART

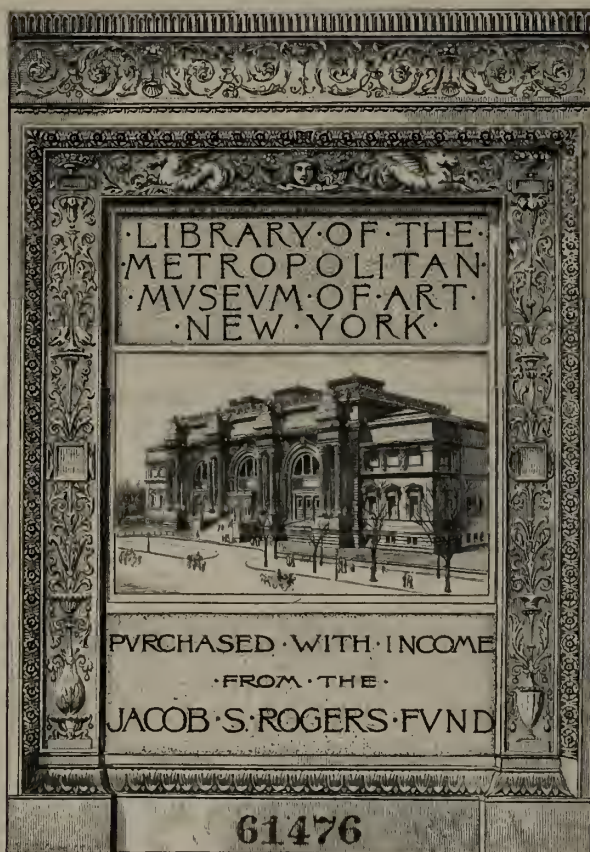


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1929





FRÉDÉRIC SPITZER

1815 - 1890

SALE NUMBER 2308
PUBLIC EXHIBITION FROM SATURDAY, JANUARY FIFTH

MEDIEVAL & RENAISSANCE ART
PAINTINGS, SCULPTURE, ARMOUR
& A FEW PIECES OF
18TH CENTURY FURNITURE

FROM THE
FREDERIC SPITZER
COLLECTION

SOLD BY ORDER OF HIS HEIRS
MME. LA BARONNE COCHE DE LA FERTE
& MME. AUGUSTIN REY DE VILLETTE
PARIS

TO BE SOLD AT UNRESERVED PUBLIC SALE
WEDNESDAY, THURSDAY AFTERNOONS
FRIDAY AFTERNOON & EVENING
& SATURDAY AFTERNOON
JANUARY NINTH, TENTH, ELEVENTH, TWELFTH
AT TWO O'CLOCK & 8:15

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1929

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ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

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A Priced Copy of this Catalogue may be obtained for Six Dollars

THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

FOREWORD

BY SEYMOUR DE RICCI

Frederic Spitzer was born in 1815. He was an Austrian by birth. He started at an early age to travel through Germany, England, Belgium and Holland, acquiring business acumen and a sound education in art. He arrived in Paris in 1852 and soon became the advisor of the great amateurs who in the flourishing days of the newly-born Second Empire were as extravagant as they were anxious to complete their collections. At the end of a very few years he practically withdrew from business and began collecting on his own account. Thirty years later he had brought together in his private house, Rue Villejust, Paris, a museum of medieval and Renaissance art of which only two or three great public galleries could have shown the equivalent.

The sale of his art treasures by auction in 1893 was one of the greatest, perhaps the greatest, event in the annals of the sales-room. The total of a couple of million dollars was no higher than that obtained for the Hamilton Palace pictures and works of art, but the character of the Spitzer collection was so exceptional, many of its features were so unique, that the sale has remained as a landmark and has always been rated as such in every connoisseur's memory.

Is it believable that New York is about to behold a second edition of that memorable occurrence? Is it credible that a notable portion of Spitzer's art treasures should have remained in storage for thirty-five years in a Paris warehouse, unseen and forgotten? Is it not strange that the sons of the buyers at the 1893 sale shall have the opportunity of bidding for a number of the same objects in 1929?

When the bulk of the collection was sold in 1893 the number of the lots (over three thousand) was so great that a number failed to bring the reserve prices placed on them by the experts as permitted by the law of France, and were bought in by the Spitzer estate. Others were treated as duplicates and were not included in the catalogue of the sale, so that the forthcoming New York sale of Spitzer works of art will comprehend quite a number of objects which were *never even offered to the 1893 bidders*. This is truly an unexpected opportunity for the American buyer.

The great Spitzer catalogue has long been a constant guide and companion to every collector and museum director. To be described in it is truly a welcome pedigree for any work of art. And here is an entire sale with nothing but Spitzer pieces!

The catalogue of the objects now to be dispersed speaks for itself. Is it at all necessary to draw attention to the surprising variety of the works it describes? In this series of some eight hundred objects, practically every aspect of Renaissance art is represented by typical examples. The

few items to which attention is drawn to this preface by no means exhaust the interest of the series and are merely quoted here as instances of Spitzer's eclectic and selective tendencies.

Sculpture is represented by marble busts attributed to Coysevox and Coustou, by a stucco of Benedetto da Maiano and by wood carvings including a great carved triptych of the Danube School and a bas-relief by Adam Kraft.

Renaissance bronzes include a remarkable Paduan work of Hercules and Bacchus, a bronze lamp by Il Riccio, important bas-reliefs from the workshop of Gregor Loeffler, and medallions and plaquettes comprising examples of Pisanello and Spinelli.

Among the ivories may be noted a beautiful French thirteenth century Virgin and Child, another of the fourteenth century and yet another of the sixteenth, a small fourteenth century diptych and an upright panel of the same period with scenes from the New Testament. Here also may be mentioned an eleventh century casket with bone plaques of the Norman period illustrating armour as shown on the Bayeux tapestry.

The curious series of Renaissance reliefs in colored wax are also worthy of mention.

The Spitzer collection has always been famous for the beauty of its objects in precious materials; nor are they wanting in this sale. Attention should be drawn to the architectural reliquary in rock crystal and enamelled gold, to the jasper tazza with a German silver-gilt mount, dated 1573, to the German rock crystal ewer, and to the extraordinary moss-agate covered bowl, beautifully mounted in enamelled gold by one of Cellini's most talented followers, doubtless in Italy or in Spain.

The series of Renaissance jewels in enamelled gold is the largest to have come on the market for a considerable period. The pendants with the swan, the pelican, the charming set of four statuettes of the seasons, and above all the priceless jewelled necklace with the bust of Emperor Charles V are works of art never seen before in an American sales-room.

The collection contains some outstanding examples of the medieval silver-smith's art; two large silver-gilt candlesticks of the fifteenth century; a large Hispano-Flemish silver-gilt enamelled reliquary of the same epoch; a superb silver-gilt figure of the Virgin and Child of French workmanship (fifteenth century); a German fourteenth century chalice inlaid with translucent enamels; an enamelled silver reliquary with niellos; several fine pieces of German Renaissance silver, including the Aldobrandini cup; also the fine enamelled silver-gilt centrepiece by Theophile Glaubich of Augsburg, circa 1560.

The stately array of clocks is of unique importance and considerable interest. It includes a number of astronomical table clocks in gilt and engraved bronze, a clepsydra made all of amber of which the equal probably has never been brought to America, and likewise, the celebrated Bernal book-shaped watch of Bogislaus of Pomerania.

To these attractions must be added the series of mathematical instruments including the beguiling portable dial of the date 1616 with its bril-

liant illuminations, the old keys, the beautiful specimens of cutlery, the French Gothic lock and several damascened iron or steel caskets and cabinets, some of Italian workmanship (seventeenth century), another German and dated 1571.

The enamels are not numerous but they include two interesting Champelevé crucifixes of the twelfth century. Among the painted enamels of the sixteenth century may be mentioned the large medallion by Leonard Limousin with Judas betraying the Saviour, two handsome saltcellars, a tazza with the Devotion of Curtius, a standing cup signed by Jean Court, and a diptych with the busts of Christ and the Virgin.

Ceramic art is illustrated by a number of della Robbia panels and a faun's bust by Giovanni della Robbia; a number of pieces of Italian and Hispano-Moresque faience (Urbino dish with Curtius; Urbino tazza with Aeneas and Anchises; Deruta plate with Saint Roch); also excellent examples of Palissy ware and of German sixteenth century stoneware.

The textiles are particularly conspicuous for their unusual number of seventeenth century Indo and Sino-European embroideries, of a quality seldom equalled in the sales-room.

The small but choice collection of armour will attract the collector not merely by the fact that it formed part of an historical collection, but by the exceptionally high standard represented. It suffices to mention the suit of Maximilian armour, the gilded half armour with the device of Charles V, the gold-damascened colletin, the epee à pistolets and the other swords and firearms of true museum interest.

Lastly, let us draw attention to the paintings and the few, but most desirable, pieces of eighteenth century furniture which adorned the Spitzer residence at Rue Villejust but did not form part of the Spitzer sale. The paintings, of which a number have figured at various loan exhibitions during the last thirty years, include the work of Rigaud, Largilliere, Guardi and the anonymous masters of the French and Flemish Renaissance.

Among the furniture the two entre-deux by Riesener are objects of such simple beauty and chaste design that we can readily understand why they attracted Frederic Spitzer, the great amateur of the Renaissance.

SEYMOUR DE RICCI

Paris, December, 1928

ORDER OF SALE

WEDNESDAY AFTERNOON, JANUARY NINTH

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FIRST SESSION

NUMBERS 1-173

EARLY ASTRONOMICAL AND MATHEMATICAL INSTRUMENTS

MOST OF WHICH WERE USED IN NAVIGATION

NUMBERS 1-33

- 1 **SIGHT FOR CANNON, BY BUTTERFIELD** PARIS, 17TH CENTURY
Made of brass. With two pinules pivoting on lyre-shaped foot
pierced for true line. *Length of level, 6¾ inches*

10 - From the Spitzer legacies.

2 **TWO MATHEMATICAL INSTRUMENTS**

FRENCH, 17TH AND 19TH CENTURIES

- 12 ✓ Marine compass of copper pivoting in brass arch, needle missing; level
with graduated scale and folding pinules. Maker's name effaced.
(2) *Diameter of compass, 3½ inches; length of level, 20¼ inches*
From the Spitzer legacies.

- 3 **OCTANT OF BRASS** FRENCH, EARLY 19TH CENTURY
The graduations of limb on a plaque of silver. Sight with crystal
partly silvered, pivoting triple lens of amber, green and red glass,
mirror reflector, wood handle. *Radius, 8¾ inches*

25 - From the Spitzer legacies.

- 4 **NAVIGATOR'S CIRCLE, BY LENOIR** PARIS, 18TH CENTURY
Graduated half-circle with hand fastened to pivoting disk. Engraved
with the maker's name and "Depot general de la Marine".

Diameter, 13 inches

10 - From the Spitzer legacies.

- 5 **LEVEL OF GILDED BRASS, BY BLONDEAU** PARIS, 17TH CENTURY
Pierced arch of forty-five degrees with graduated scale. The true
line is given by a pendulum terminating in heart-shaped pendant.

10 - Signed by the maker. *Height, 3 inches*
Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 97, No. 65
(attributing this instrument to an early German maker).

SALE, PARIS, 1893, CATALOGUE NUMBER 2824.

- 6 **SURVEYOR'S LEVEL, BY MEURAND** PARIS, 17TH CENTURY
Of gilded brass, the graduations elaborately engraved, folding
pinules. *Length, 19½ inches*
From the Spitzer legacies.

- 7 **ARMILLARY DIAL OF BRASS** FRENCH, LATE 17TH CENTURY
The silvered steel ring with graduations, months and constellations.
The two circles enriched with small sunbursts. On modern foot.
Diameter, 9 inches
From the Spitzer legacies.

- 8 **AZIMUTH CIRCLE OF BRASS** ITALIAN, 17TH CENTURY
Made to be mounted on a foot and to serve as a graphometer. With
pinules handsomely ajouré pivoting on a disk for a compass. At
one end elaborately ajouré base for mounting. Compass missing.
Diameter of circle, 6¼ inches
Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 115,
No. 154.
SALE, PARIS, 1893, CATALOGUE NUMBER 2913.

- 9 **SURVEYOR'S LEVEL WITH COMPASS** FRENCH, 18TH CENTURY
Of gilded brass. The rule without graduations bearing circular
compass on a square plaque. The dial with fleur-de-lys; folding
pinules. *Length of rule, 18½ inches*
From the Spitzer legacies.

- 10 **NAVAL CIRCLE AND SIGHT** FRENCH, DATED 1619
A rare instrument with graduated bar, and two sockets engraved
with scrolls, one sliding and with pins to be fastened to the drawing
board; the sight with graduated dial inscribed at the back with
initials and the date. *Length, 10½ inches*
From the Spitzer legacies.

- 11 **FULL CIRCLE WITH COMPASS, BY SNECWINE OF DELFT** DUTCH, 17TH CENTURY
Of brass. The circle with four pinules, with two rows of graduations.
The alidade with two pinules bears the compass, with silvered dial
furnished with engraved cover. Needle missing.
Diameter of circle, 6¼ inches
Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 81, No. 3.
SALE, PARIS, 1893, CATALOGUE NUMBER 2762.

- 12 **SUNDIAL OF BRASS AND PEWTER** FRENCH, 18TH CENTURY
The graduations are on a ring of brass with pewter back. A diameter turns on a scrolled pewter member. Inclinations established by graduated folding arch. *Diameter of circle, 4 1/2 inches*
Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 102, No. 89.

20- SALE, PARIS, 1893, CATALOGUE NUMBER 2848.

13 **MISCELLANEOUS LOT OF SIX FRAGMENTARY
ASTRONOMICAL AND MATHEMATICAL INSTRUMENTS**

ITALIAN AND FRENCH, 17TH CENTURY

- 35- Including pyrometer dial, hour ring and Arabic level. (6)
From the Spitzer legacies.

- 14 **GRAPHOMETER BY GRIEUX** PARIS, 18TH CENTURY
With a rectangular compass on the under side. Four pinules.

Maximum length, 8 1/2 inches

17 ✓ Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 112, No. 141.

SALE, PARIS, 1893, CATALOGUE NUMBER 2900.

- 15 **ADJUSTABLE SUNDIAL WITH COMPASS** FRENCH, 17TH CENTURY
Small graduated circle with alidade ornamented with ajouré bracket and fleur-de-lys, graduated arch for adjustments. In the centre of circle a cylinder for the cord. *Diameter of circle, 3 1/4 inches*
From the Spitzer legacies.

16 TELESCOPE OF GILDED BRONZE, BY PASSEMENT

PARIS, 18TH CENTURY

Covered with shagreen. The Gregory System. The instrument is fixed on stand of slender baluster form with folding tripod. Signed by the maker on circular plaque.

50-

Length of telescope, 17 inches; height of stand, 14 inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 183, No. 132.

SALE, PARIS, 1891, CATALOGUE NUMBER 2891.

17 BRASS LUNETTE, BY LENOIR

PARIS, 18TH CENTURY

With graduated mercury tube. At the base a steel pin for attachment.

27⁵⁰

Length, 22 inches

From the Spitzer legacies.

18 FULL ENGRAVED CIRCLE OF BRASS, BY LANGLOIS

PARIS, 17TH CENTURY

The circle in four sectors with two identical graduations, the sectors and alidade with pinules and engraved with foliations. Beneath, a knee-joint with pressure screw. Signed by the maker, "Langlois, à Paris aux Galeries du Louvre".

60-

Diameter of circle, 8½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 81, No. 21.

SALE, PARIS, 1893, CATALOGUE NUMBER 2761.

19 SMALL SILVER POCKET SUNDIAL WITH COMPASS, BY CHOIZY, PARIS

FRENCH, MID-18TH CENTURY

Oval in form and with Roman numeral graduations; the finely engraved style hinges downward. The back with fleur-de-lisé ducal arms and the name of the maker. In its own leather case. (2)

100-

Size, 1¾ x 1¼ inches

From the Spitzer legacies.

[SEE ILLUSTRATION, PAGE 186]



[NUMBER 20]

20 **SUNDIAL OF CHISELLED STEEL** **FRENCH, 16TH CENTURY**

Elaborately furnished in corners with allegories representing the four seasons, the inner ring with foliations and between numerals a satyr mask. Style slightly defective. *Size, 9 inches square*

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 105, No. 102.

SALE, PARIS, 1893, CATALOGUE NUMBER 2861.

[SEE ILLUSTRATION]



[NUMBER 21]

[NUMBER 23]

- 160- 21 **ASTRONOMIC ASTROLABE OF BRASS AND SILVER, BY JOHANN WILLEBRANDT** AUGSBURG, 16TH CENTURY
 Circular, with pediment for suspension. Movable silver disk gives the means of establishing the hours and longitudes of important places. The hour is fixed by the sight of the polar star through the orifice in the centre. On the other side a silver disk with dentilled edges marks the days of the month. Latin inscriptions explain the use of the instrument. Signed by the maker on handle.

Diameter without handle, 3½ inches
 Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 84, No. 18.

SALE, PARIS, 1893, CATALOGUE NUMBER 2777.

[SEE ILLUSTRATION]

22 ENGRAVED ASTRONOMIC RING BY LEMAIRE

PARIS, 17TH CENTURY

Marked with important towns of Europe on both sides. The pivoting cursor engraved with foliations. Signed by the maker.

Diameter, 3½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 101, No. 83.

65- SALE, PARIS, 1893, CATALOGUE NUMBER 2842.

[SEE ILLUSTRATION]

- 23 SOLAR WATCH OF IVORY AND WOOD GERMAN, 17TH CENTURY
Square case, horizontal dial, with Arabic numerals. Single plaque of ivory with enrichments of red and black. The reverse with incrustations of ivory and wood of most curious design, depicting miners extracting metals from a rock. Compass lacking.

Width, 2¾ inches

80- Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 94, No. 50.

SALE, PARIS, 1893, CATALOGUE NUMBER 28.

[SEE ILLUSTRATION]

- 24 SHIP'S COMPASS BY LE MAIRE, ON STAND FRENCH, DATED 1744
Made of brass. In the form of a half-globe, with two pinules; pivots on an arched stand. The dial is engraved with putti, shells, fleurs-de-lys and a vignette with seascape and a dolphin, surrounded by the legend: LE MAIRE LE FILS QUAY DE L'HORLOGE A PARIS ANNEE 1744. On a separate contemporary molded foot of figured wood. Needle lacking. *Height, 12 inches; diameter of compass, 8 inches*
110- From the Spitzer legacies.

[SEE ILLUSTRATION, FOLLOWING PAGE]



[NUMBER 26]

25 FULL CIRCLE WITH TWO LUNETTES, BY MACQUART

PARIS, 18TH CENTURY

Useful both as azimuth and repeating circle. It bears one pivoting lunette on upper side of circle, above a wind-rose of silvered brass handsomely enriched with fleur-de-lys and sunflower; on the under side a fixed lunette and a member with knee-hole joint.

Diameter of circle, 9½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 82, No. 5.

SALE, PARIS, 1893, CATALOGUE NUMBER 2764.

[SEE ILLUSTRATION]

26 BRASS LUNETTE WITH FOOTSCALE BY JARDIN

PARIS, 18TH CENTURY

The lunette movable in a horizontal axis on a foot enriched with foliations of silver. The support stands on a graduated rule. Silver mounts of rule missing.

Length of lunette, 17 inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 83, No. 11. SALE, PARIS, 1893, CATALOGUE NUMBER 2770.

[SEE ILLUSTRATION]

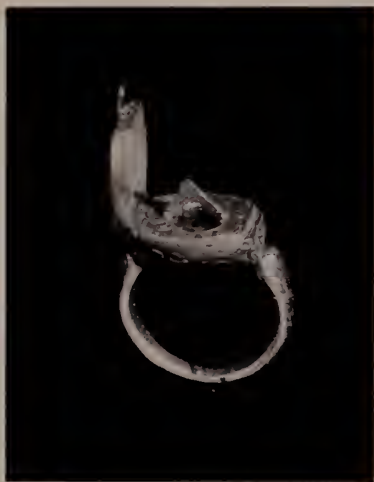
27 TELESCOPE MOUNTED IN SILVER AND BRASS

FRENCH, 18TH CENTURY

The Gregory System. The exterior covered with chagrin and enriched with graceful ajouré foliations of silver mounted on leather and brass. The baluster stem also with silver mounts and on folding tripod. The leather covering slightly defective.

Length of telescope, 17 inches; height of stand, 8½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 83, No. 13. SALE, PARIS, 1891, CATALOGUE NUMBER 2891.



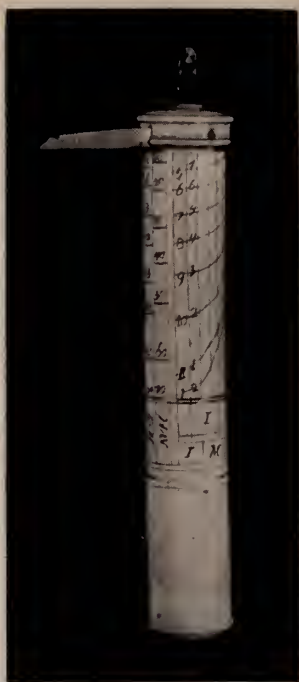
[NUMBER 28]

28 SILVER RING WITH COMPASS AND SUNDIAL

FRENCH, EARLY 18TH CENTURY

The seal of the ring ingeniously devised as a case to conceal sundial with hinged style and compass. The exterior with the image of Christ. The circle engraved with foliated volutes. Very uncommon. From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 29]

29 CYLINDRICAL SOLAR WATCH OF IVORY

GERMAN, 17TH CENTURY

Eight hour-lines are traced on the exterior, each serving for two hours, one before noon, the other after noon, and other graduations to determine the height of the sun, corresponding to the day of the month. The style is made of a hinging brass blade which pivots on the under side of the cover when lifted.

Height of tube, 4½ inches; length of brass style, 2 inches
Described in "La Collection Spitzer", Paris, 1892, vol. 5, pp. 103 and 104, No. 95.

SALE, PARIS, 1893, CATALOGUE NUMBER 2854.

[SEE ILLUSTRATION]



[NUMBER 30]

**30 COMPLETE CIRCLE OF ENGRAVED COPPER WITH PINULES
AND CENTRAL COMPASS, BY L. DE LA COUR**

DUNKIRK, 18TH CENTURY

The graduations are placed on silvered brass, both in the compass and on the dial. The compass is decorated with a sunburst. The circle is graduated and connected with the compass by interlaced scrolled bars; the two pinules pivot on a movable alidade. Richly engraved with foliations. Signed by the maker on the under side. In complete state.

Diameter, 7 $\frac{1}{4}$ inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 81, No. 4.

SALE, PARIS, 1893, CATALOGUE NUMBER 2763.

[SEE ILLUSTRATION]



[NUMBER 31]

31 ENGRAVED COPPER ASTROLABE

EARLY ARAB

The face with movable aranea, small curved and fretted points, and intricately engraved signs of graduation. The back without eccentric lines; suspension with a ring and part of ancient attachment.

Diameter of circle, 5 inches

Similar example in the Whitney Warren Collection.

Described and illustrated in "La Collection Spitzer", Paris, 1892, vol. 5, p. 87, No. 27 (illustration wrongly marked No. 26).

SALE, PARIS, 1893, CATALOGUE NUMBER 2786; Atlas, Plate LXIII.

[SEE ILLUSTRATION]

32 ENGRAVED COPPER GRAPHOMETER BY BOUILLY

PARIS, 17TH CENTURY

With graduated compass which forms the centre of a vase, handsomely engraved and with handle formed by scrolls with human heads. Needle of compass missing. *Maximum length, 11½ inches* Compare "La Collection Spitzer", Paris, 1892, vol. 5, p. 83, No. 10; and Atlas, Plate LXIII.

From the Spitzer legacies.

[SEE ILLUSTRATION]

33 AN EXTRAORDINARY ILLUMINATED SUNDIAL AND COMPASS BY JACOB HOFMAN

SUABIAN, DATED 1616

Shaped as a square box and enriched on four sides with romantic landscapes and architecture, interrupted by dials and calendar painted in gold and color and with marginal enrichments of the Zodiac signs. The styles are of steel; the interior contains a compass and style. The walls and bottom are delightfully decorated with whimsical subjects of young lads allegorical of day and night, and a quaint rhyme in German. The top edge signed by Jacob Hofman, painter at "Hall in Schwaben". *Size, 5¾ inches square; height, 3¾ inches* From the Spitzer legacies.

BOOKS REFERRING TO MATHEMATICAL INSTRUMENTS

NUMBERS 34-45

- 34 **TWO VOLUMES OF ASTRONOMICAL AND MATHEMATICAL INSTRUMENTS.** Including Eben Ezra, Incipit liber Abraham iu dei Natiuitatibus. *Black letter. Woodcuts.* Small 4to, vellum, (leaves stained). Venetiis: Erhard Ratdolt, 1485

FIRST EDITION, which de Graesse calls "trè rare". The first two leaves contain early manuscript notes.

Alliaco (Petri de). *Black letter. Woodcuts.* Small 4to, boards, calf back (few pages stained, contemporary marginal notes).

Venetiis: Erhard Ratdolt, 1490

- 35 **DURER (ALBRECHT).** Vnderweysung de messung mit dem zirckel un richtscheyt, in Linien ebenen vnd gantzen corporen. *Numerous woodcuts and diagrams.* Small folio, half pigskin and oak boards (two leaves and clasps missing). Nuremberg, 1525

FIRST EDITION.

- 36 **WIDMAN (JOHANN).** Behennd vnd hupsch Rechnung vff allen kauffmanschafften. *Numerous woodcuts.* 12mo, original stamped pigskin over oak boards (clasp missing, leaves 96-7, 102-3 missing).

Pfortzheim: Thoman Anszhelm, 1500

45- THE VERY RARE SECOND EDITION OF THE FIRST GREAT GERMAN ARITHMETIC. Plimpton, in his "Rara Arithmetica", writes that this edition "is even more rare than the first." Apparently the first copy to appear for sale by auction.

- 37 **BASSENTIN (JACQUES).** Paraphrase de l'Astrolabe. *Numerous woodcuts, including a planisphere showing America.* 12mo, vellum (first three leaves repaired).

Lyon, 1555

25- FIRST EDITION.

- 38 **[LE CLERC (SEB.).]** Pratique de la Geometrie, sur le Papier et sur le Terrain. *Frontispiece and numerous engravings by the author.* 16mo, original calf (stamps on title).

20- Paris: Thomas Jolly, 1669

- 39 **MESSAHALAH.** De Elementis et Orbibus coelestibus, liber antiquus ac eruditus Messahalae laudatisimi inter Arabes Astrologi. Small 4to, boards. Noribergae: Ioannes Montanus & Ulricus Neuberus, 1549

45- FIRST EDITION.

- 40 **THREE VOLUMES OF ASTRONOMICAL AND MATHEMATICAL INSTRUMENTS.** Including *Cosmographia* by Petrus Apianus. *Folding map showing America and numerous woodcuts.* Antwerp, 1550.

- 41 **HYGINUS (C.).** Astronomi De Mundi et sphaerae ac vtriusque Partium Declaratione cum Planetis et Variis Signis Historiatis. Woodcuts, crudely colored. Small 4to, Spanish calf, gilt and blind tooled.

60- Venetiis, 1517

- 42 **ANGELUS (JOHANNES).** Astrolabium planum in tabulis ascendens: cotinens qualibet hora atque minuto Equationes domoru celi: etc. *Numerous woodcuts, some crudely colored.* 4to, original vellum.

50- Venetiis, 1494

- 43 **MANUSCRIPT.** Manuscript in Italian on 45 leaves. With hundreds of pen-and-ink drawings of mathematical instruments, cannon, stills, mechanical devices, etc.

XVI Century

45- Oblong 4to, old stamped morocco (torn, loose).

Shows many curious devices for boring cannon, types of furnaces, etc.

- 44 **DANFRIC (PHILIPPE).** DECLARATION DU GRAPHOMETRE. with numerous woodcuts, including an elaborate elevation of the graphometre, and surveying prospects. 8vo, original vellum.

30- Paris, 1597

- 45 **DANFRIC (PHILIPPE).** DECLARATION DU GRAPHOMETRE. Another copy similar to the preceding.

CUTLERY

NUMBERS 46-54



[47]

[46]

[50]

[49]

[48]

46 **HUNTER'S STEEL POINCON**

GERMAN, 16TH CENTURY

The spike partly gilded and forming one piece, with the gilded and engraved ferrule fastened to the ebony handle. *Length, 9¾ inches* Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 247, No. 209.

SALE, PARIS, 1893, CATALOGUE NUMBER 2522.

[SEE ILLUSTRATION]

47 **STEEL SCRAPER FROM A HUNTER'S OUTFIT**

GERMAN, 16TH CENTURY

The blade with two serpentine scrolls flanking gilded baluster and with arched head piece. The stem and grip similar to the preceding.

Length, 9¾ inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, pp. 247 and 248, No. 213.

SALE, PARIS, 1893, CATALOGUE NUMBER 2526.

[SEE ILLUSTRATION, PRECEDING PAGE]

48 **KNIFE WITH CURVED BLADE FROM A HUNTER'S OUTFIT**

GERMAN, 16TH CENTURY

The blade hooked at the end and ajouré for one-half of its length, with columnar baluster filling the opening. The stem and grip similar to the preceding.

Length, 10 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 247, No. 212.

SALE, PARIS, 1893, CATALOGUE NUMBER 2425.

[SEE ILLUSTRATION, PRECEDING PAGE]

49 **KNIFE SHARPENER FROM A HUNTER'S OUTFIT**

GERMAN, 16TH CENTURY

The conical spike of heavy steel rising from ornamented columnar baluster, ebony handle with gilded ferrule.

Length, 10¼ inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 247, No. 210.

SALE, PARIS, 1893, CATALOGUE NUMBER 2523.

[SEE ILLUSTRATION, PRECEDING PAGE]

50 **SMALL HATCHET OF A HUNTRESS**

ITALIAN, 16TH CENTURY

The axe-blade of delicate workmanship, partly gilded and engraved with floral arabesques; it pivots on a steel handle, gilded at the pivot and at base. The grip of carved bone.

Length, 8¼ inches

Similar example in "La Collection Spitzer", Paris, 1891, vol. 3, p. 247; and Atlas, Plate 55, No. 2524.

[SEE ILLUSTRATION, PRECEDING PAGE]

51 SMALL KNIFE OF A HUNTRESS, WITH SILVER GRIP

FRENCH, 16TH CENTURY

Steel blade, the handle horn-shaped of niello silver with exquisite
floriations, engraved on both sides.

Length, 7 inches

SALE, PARIS, 1893, CATALOGUE NUMBER 2335.

[53]



[52]

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52 HUNTER'S CARVING KNIFE WITH ENGRAVED BONE
HANDLE

ITALIAN, 16TH CENTURY

The steel blade gilded at the base and bearing composition of deer,
hound and trees on the hooked blade. The grip with intricate
basketry work in bone; silver-gilt head.

Length, 13½ inches

Similar examples in "La Collection Spitzer", Paris, 1891, vol. 3,
p. 247.

From the Spitzer legacies.

[SEE ILLUSTRATION]

53 **SMALL HATCHET FROM A HUNTER'S OUTFIT**

GERMAN, 16TH CENTURY

The short blade gilded at base above oval cartouche and arabesques, and terminating in long flat spike. The stem ridged for sharpening; the grip similar to the preceding.

Length, 9 $\frac{3}{4}$ inches

20- Apparently from the same outfit as the set illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 247.

SALE, PARIS, 1893, CATALOGUE NUMBER 2524.

[SEE ILLUSTRATION, PRECEDING PAGE]

54 **POCKET KNIFE WITH IVORY HANDLE** ITALIAN, CIRCA 1600

The blade engraved with armorial shield and arabesques crested by bust of a woman and nearly all gilded. The handle fluted and with twin balusters at its end.

Length, 7 $\frac{1}{4}$ inches

25- Referred to and illustrated in "La Collection Spitzer", Paris, 1891, vol. 3, p. 227, No. 60.

SALE, PARIS, 1893, CATALOGUE NUMBER 2374; Atlas, Plate 56.

[SEE ILLUSTRATION, PRECEDING PAGE]

BOXWOOD CARVINGS, BAS-RELIEFS, ETC.

NUMBERS 55-96

55 **ELABORATELY CARVED FRAME OF THE LOUIS SEIZE PERIOD**

EASTERN FRANCE, 18TH CENTURY

Of light-colored fruitwood, carved with beads, husks, acanthus and riband, crested by bold composition of floral wreath with festoons of laurel.

Height, 12 $\frac{1}{2}$ x 8 inches

130- From the Spitzer legacies.

56 **IMPORTANT CARVED FRAME OF PEARWOOD AND EBONY**

NUREMBERG, EARLY 17TH CENTURY

220- The broad inner molding dexterously carved with groups of eagles perched upon intricate floriated volutes in low and high relief, the carving applied. The outer multiple molding of ebony.

Size, 14 x 12 $\frac{1}{2}$ inches

From the Spitzer legacies.

57 **CARVED ROSARY BEAD OF BOXWOOD, ATTRIBUTED TO HANS SCHWARZ** GERMAN, 16TH CENTURY

17⁵⁰ Faced by three heads allegorical of sin and piety, divided by the folds of draperies. Most skilfully carved out of one piece.

Height, 1½ inches

For boxwood carvings attributed to Schwarz, compare "La Collection Spitzer", Paris, 1891, vol. 3, pp. 273 and 274, Nos. 108, ff.

From the Spitzer legacies.

58 **BOXWOOD BAS-RELIEF** ITALIAN, 17TH CENTURY

110- Roman and oriental warriors on the warpath. To the right and left equestrian figures in Roman and oriental armor, and others on foot guiding their horses, marching towards the battlefield. In the background, partly screened by trees, one can see vast armies engaged. In a carved wood frame with bracket terminations; forming shrine. Remarkably dexterous and imaginative wood carving. (2)

Size in frame, 8 x 5½ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 275, No. 115.

SALE, PARIS, 1893, CATALOGUE NUMBER 2236; Atlas, Plate LIII.

59 **ARCHITECTURAL CARVED WALNUT FRAME FOR TWO MINIATURE PORTRAITS** FRENCH, 16TH CENTURY

130- The centre with a quadrangular panel finely carved with amorini holding wreath and drapery and satyr bodies at base surrounding oval medallion. This panel is arranged to pivot and to expose a portrait facing its pendant on the interior. On the frame is a small silver handle. The stiles are of female thermae supporting fruit baskets. The pediment with dogs and buttressed portrait head. The detail on architrave and plinth as well as on ear brackets is of great dexterity and imagination. *Height, 9 inches; width, 6 inches*
From the Spitzer legacies.

[SEE ILLUSTRATION, FOLLOWING PAGE]

60 **PORTRAIT MEDALLION OF HENRY IV, OF CARVED BOXWOOD** FRENCH, CIRCA 1600

140- Represented nearly full face in high relief, in a fur-trimmed coat, wearing chains and the order of St. Georges. In elaborately carved walnut frame, oval in centre and surrounded by bold baroque foliations. The frame mid-seventeenth century.

Size with frame, 8¾ x 6¼ inches

From the Spitzer legacies.

[SEE ILLUSTRATION, FOLLOWING PAGE]



[61]

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200- 61 **CARVED FRAME OF LINDENWOOD**

FRENCH, 17TH CENTURY

An exquisite small frame with oval centre surrounded by graceful foliations with amour carrying a basket of flowers cresting the composition. To the right and left are two amours and at the base perched upon husk festoons another pair of amours in an attitude of flight. The plastic quality of these amorini is of the highest.

Height, 7 $\frac{3}{4}$ inches; width, 5 $\frac{3}{4}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

120- 62 **CARVED WOOD FRAME WITH HEART-SHAPED OPENING**

FRENCH, EARLY 17TH CENTURY

Of dark, richly patined walnut, the opening flanked by chubby amorini perched upon fruit and flower volutes and holding rose branches in their hands. Two arms missing. *Size, 5 $\frac{1}{2}$ x 5 inches*
From the Spitzer legacies.

25- 63 **CARVED WALNUT BOX**

SWISS, 16TH CENTURY

Rectangular case, carved on a sliding cover with "roses". Columnar stiles; one side carved with a medieval joust and the inscription CLORINDA, TANCHREDI. At the back a dedication. Curious rope handle with walnut encased.

Length, 12 $\frac{1}{4}$ inches

From the Spitzer legacies.

64 **THREE CARVED WALNUT CAPITALS OF THE RENAISSANCE**

FRENCH, 15TH CENTURY

Architectural details. Composed of busts of young women, draped in the antique taste, with pearl necklaces adorning their necks. They are flanked by festoon volutes.

Height, 7 inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 15, Nos. 126 to 128. The panels of the same series described as Nos. 124 and 125.

SALE, PARIS, 1893, CATALOGUE NUMBER 792.



[66]



[67]



[65]

65 **KNIFE CASE OF CARVED WALNUT**

FRENCH, EARLY 17TH CENTURY

With bas-relief composition of knight in full armour, holding shield charged with fleur-de-lys and crested by helmet. Above, boldly carved masks. Back lacking.

Height, 5½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

66 **CARVED STATUETTE OF FRANCOIS PREMIER**

FRENCH, 16TH CENTURY

Of pearwood. Full length, in hunting jacket and mantle screening his entire back. He wears a soft cap with feather cresting and with a levrier at his side. Remarkably fine characterization.

Height, 12½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

67 **BOXWOOD BAS-RELIEF ATTRIBUTED TO HANS SCHWARZ**

AUGSBURG, 16TH CENTURY

250- Composed of an architectural niche harboring the half-length figure of a richly clad personage in an embroidered garment with puffed sleeves, and wearing a medallion on a chain with an equestrian figure. To the right and left are allegorical figures of Life and Death, and upon the architrave bearing amorial shields are perched two roguish amorini flanking a wreath. At the base other amorial emblems and in reserve a Latin legend and the date 1524. In contemporary frame entirely covered with dark amber-colored tortoise-shell.

Height, 11¼ inches; width with frame, 10 inches

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]

68 **CARVED WALNUT STATUETTE OF A KING**

BYZANTINE, 13TH CENTURY

40- On a low seat of architectural design; the King is dressed in robes with embroidered borders. He holds an orb in his right hand. The stiffly formalized folds of the garment and the silver iridescence of the patina are particularly noteworthy.

Height, 4½ inches

From the Spitzer legacies.

69 **CARVED BAS-RELIEF OF EBONIZED BOXWOOD AND COLORED PASTE: CHARLES V**

GERMAN, 16TH CENTURY

30- Profile bust to the right, bearded, wearing a toque. In mantle with ample folds, wearing the order of the Golden Fleece. Legend: CAROLVS DEI GRACIA CAISER. Slight repairs to the toque.

Diameter, 2 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 269, No. 80.

SALE, PARIS, 1893, CATALOGUE NUMBER 2202; Atlas, Plate LIII.

[SEE ILLUSTRATION]

70 **CARVED BAS-RELIEF OF EBONIZED BOXWOOD AND COLORED PASTE: THE SULTAN SOLIMAN**

GERMAN, 16TH CENTURY

25- Profile bust to the right, wearing a turban and earrings. In a mantle with magnificently embroidered collar. Legend: SVLTAN SOLIMANI TVRCORVM IMPERATOR.

Diameter, 2 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 269, No. 77.

SALE, PARIS, 1893, CATALOGUE NUMBER 2199; Atlas, Plate LIII.

[SEE ILLUSTRATION]



[NUMBER 70]

[NUMBER 71]

**71 CARVED BAS-RELIEF OF EBONIZED BOXWOOD AND
COLORED PASTE: LUDWIG, DUKE OF BAVARIA**

GERMAN, 16TH CENTURY

Pawn for the game of checkers. Profile bust to the left, bearded, in a pointed hat, wearing fur collar and gold chain over blue armor.

Legend: LVDOVICVS DVX INFERIORIS BAVIAE. *Diameter, 2 inches*

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 268, No. 72.

SALE, PARIS, 1893, CATALOGUE NUMBER 2194; Atlas, Plate LIII.

[SEE ILLUSTRATION]

[NUMBER 72]

[NUMBER 73]



[NUMBER 74]

[NUMBER 75]

72 **CARVED BAS-RELIEF OF BOXWOOD AND COLORED PASTE:
THE SULTAN SOLIMAN** GERMAN, 16TH CENTURY

Profile bust to the right, wearing a turban and earrings. In a mantle with magnificently embroidered collar. Legend: SVLTAN SOLIMANI TVRCORVM IMPERATOR. *Diameter, 1 7/8 inches*

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 271, No. 100.

SALE, PARIS, 1893, CATALOGUE NUMBER 2222; Atlas, Plate LIII.

[SEE ILLUSTRATION]

**73 CARVED BAS-RELIEF OF BOXWOOD AND COLORED PASTE:
PORTRAIT OF A LADY, PROBABLY ANNE FUGGER**

DATED 1533

Profile bust to the left, dressed in an embroidered mantle with large collar, and wearing a linen headdress. Legend: ANNO SALVTIS MDXXXIII.

Diameter, 2 1/8 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 270, No. 89.

SALE, PARIS, 1893, CATALOGUE NUMBER 2211; Atlas, Plate LIII.

[SEE ILLUSTRATION]

**74 CARVED BAS-RELIEF OF BOXWOOD AND COLORED PASTE:
SYBILLA OF SAXONY**

GERMAN, 16TH CENTURY

Bust, three-quarters to the right; her head is covered with a net and with a diadem of gold. Her green robe has a mounting collar and puffed sleeves; she wears rich jewels. Legend: SIBILA IOHANS FRIDERICH DUCIS DE SAXONIA.

Diameter, 2 1/8 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 271, No. 96.

SALE, PARIS, 1893, CATALOGUE NUMBER 2218; Atlas, Plate LIII.

[SEE ILLUSTRATION]

**75 CARVED BAS-RELIEF OF BOXWOOD AND COLORED PASTE:
ELIZABETH OF THURINGIA**

GERMAN, 16TH CENTURY

Profile bust to the right, dressed in a blue décolleté robe. She wears a double necklace of gold. Her hair covered with embroidered head-dress. Legend: ELISABETHA DE TVRINGA.

Diameter, 2 1/8 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 271.

SALE, PARIS, 1893, CATALOGUE NUMBER 2219; Atlas, Plate LIII.

[SEE ILLUSTRATION]

76 CARVED BOXWOOD DRAGEOIR

GERMAN, 16TH CENTURY

Lenticular box, enriched in bas-relief with foliations and allegorical busts on both sides. The hinged cover with flower-filled basket on bearded mascaron, the reverse with profile portrait carved in low relief within circular medallion.

Size, 4 1/2 inches

By an artist of the school of carvers represented by examples in "La Collection Spitzer", Paris, 1891, vol. 3, p. 278 ff.

From the Spitzer legacies.

77 **SMALL STATUETTE OF CARVED PEARWOOD**

GERMAN, 17TH CENTURY

Representing a King astride a lion. Ebonized surface. Probably a king of a set of chessmen. On boxwood plinth. *Height, 3¾ inches* Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 282, No. 155.

SALE, PARIS, 1893, CATALOGUE NUMBER 2277.

60-

78 **CARVED PEARWOOD BAS-RELIEF PORTRAIT OF GIOVANNI DE MEDICI**

FRANCO-ITALIAN, LATE 16TH CENTURY

Bust. Seen in profile, the folds of the toga, in the taste of the antique, falling over his cuirass. His forceful countenance with short, pointed beard and moustache. Warm patina. On the plinth the legend: ILUS GIOVANNI DE MEDICI.

40-

Height, 10¼ inches; width, 6¾ inches

Giovanni de Medici was a natural son of Cosimo the Great. A similar profile bust, but slightly earlier, appears on a medal. Compare Armand, "Les Medailleurs Italiens", Paris, 1887, vol. 2, p. 259.

From the Spitzer legacies.

79 **PAIR OF STATUETTES OF CARVED PEARWOOD**

FRENCH, 16TH CENTURY

Representing grandees in the costumes of the Renaissance, one a young man wearing moustache, his high cap crested in front by a feather; he wears an embroidered short mantle, puffed breeches, and a dagger of steel, of which part is missing. The other, a bearded man in plaited sleeveless jacket, is carrying a mantle over his arm, gloves in one hand and a roll in the other. Of very fine workmanship. (2)

60-

Height with stands, 7 inches

Though slightly later in date, they are related to the bust of Henry II described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 260, No. 23.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[79]

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80 **GROUP OF CARVED BOXWOOD** NUREMBERG, 16TH CENTURY

Two worthies parading. The gentleman in a magnificently embroidered cloak with wide sleeves, wearing gloves in his left hand. With his right hand he guides his spouse, who is dressed in voluminous robes with embroidered giant sleeves. Her skirt and underskirt plaited in stiff folds. They both wear flat headdresses; the man's hat with a feather. The man's attire is particularly interesting for the fact that he is wearing armour under his gala cloak. From his neck is suspended a chain with a medallion. The costume details and the dexterous handling of the hair add considerably to the charm of this sculpture.

Height, 8 inches; width, 5½ inches

Closely related to the work of Hagenauer.

Compare "La Collection Spitzer", Paris, 1891, vol. 3, pp. 264 and 265. From the Spitzer legacies.

[SEE ILLUSTRATION]

81 **FOUR BOXWOOD BAS-RELIEFS** FRENCH, EARLY 18TH CENTURY

Four natural boxwood bas-reliefs with portraits, allegories and trophies. (4)

From the Spitzer legacies.

82 **TWO BOXWOOD BAS-RELIEFS** FRENCH, EARLY 18TH CENTURY

Pawns of the game of tric-trac, one dark and one light. The dark one with portraits of Louis Quatorze and Charles VI. The light one with the marriage ceremony of two personages in Roman costume, and rosette. (2)

Diameter, 2¼ inches

From the Spitzer legacies.

- 83 **TWO BOXWOOD BAS-RELIEFS** FRENCH, EARLY 18TH CENTURY
Similar to the preceding, the light one with Charles II of Spain and Louis Quatorze, the dark one with amorous representation and equestrian subject. (2)
From the Spitzer legacies.

- 84 **TWO BOXWOOD BAS-RELIEFS** FRENCH, EARLY 18TH CENTURY
Similar to the preceding. The dark one with portrait of William III of England on the face, the back with an image of St. George and the dragon. The light one with equestrian subject and amorous representation. (2)
From the Spitzer legacies.

- 85 **TWO BOXWOOD BAS-RELIEFS** FRENCH, EARLY 18TH CENTURY
Similar to the preceding, the dark one with Louis Quatorze and Charles II of Spain, and the light one with marriage ceremony of personages in Roman costume, and rosette. (2)
From the Spitzer legacies.

- 86 **TWO BOXWOOD BAS-RELIEFS** FRENCH, EARLY 18TH CENTURY
Similar to the preceding, the light one with portrait of Charles XI, King of Sweden, and armorial lion. The dark one with marriage ceremony of two personages in Roman costume, and rosette. (2)
From the Spitzer legacies.

- 87 **TWO BOXWOOD BAS-RELIEFS** FRENCH, EARLY 18TH CENTURY
Similar to the preceding. (2)
From the Spitzer legacies.

- 88 **TWO BOXWOOD BAS-RELIEFS** FRENCH, EARLY 18TH CENTURY
Similar to the preceding. The dark one with amour and pair of lovers. The light one with Frederick William of Prussia and Charles II of Spain. (2)
From the Spitzer legacies.

- 89 **SINGLE BOXWOOD BAS-RELIEF** FRENCH, 18TH CENTURY
Similar to the preceding. Of natural color boxwood, with a portrait of Ronsard. The back with a flower. Fine model.
From the Spitzer legacies.

90 **FOUR BAS-RELIEFS OF BOXWOOD AND COLORED PASTE**

GERMAN, 16TH CENTURY

The pawns of the game of tric-trac. Composed of two with molded circles of natural color boxwood, and two ebonized. The profile portraits representing heads of Caesars and of the Renaissance. The backs with single flowers. (4)

Diameter, 1 $\frac{3}{4}$ inches

From the Spitzer legacies.

91 **FIVE BAS-RELIEFS OF BOXWOOD AND COLORED PASTE**

GERMAN, 16TH CENTURY

Similar to the preceding. Composed of the head of a king and other heads of the Renaissance. (5)

From the Spitzer legacies.

92 **FOUR BAS-RELIEFS OF BOXWOOD AND COLORED PASTE**

GERMAN, 16TH CENTURY

Similar to the preceding. (4)

From the Spitzer legacies.

93 **FOUR BAS-RELIEFS OF BOXWOOD AND COLORED PASTE**

GERMAN, 16TH CENTURY

Similar to the preceding. Composed of heads of Caesars and kings. (4)

From the Spitzer legacies.

94 **FOUR BAS-RELIEFS OF BOXWOOD AND COLORED PASTE**

GERMAN, 16TH CENTURY

Similar to the preceding; one slightly imperfect. (4)

From the Spitzer legacies.

95 **FOUR BAS-RELIEFS OF BOXWOOD AND COLORED PASTE**

GERMAN, 16TH CENTURY

Similar to the preceding. (4)

From the Spitzer legacies.

96 **FOUR BAS-RELIEFS OF BOXWOOD AND COLORED PASTE**

GERMAN, 16TH CENTURY

Similar to the preceding. (4)

From the Spitzer legacies.

KEYS

NUMBERS 97-103

97 **STEEL KEY** FRENCH, 16TH CENTURY

The fluted barrel surmounted by Corinthian capital crested by a ring of dolphin volutes and urn-shaped finial.

35- Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 181, No. 29; Atlas, Plate XXVII.

SALE, PARIS, 1893, CATALOGUE NUMBER 935.

98 **ORNAMENTAL STEEL KEY** GERMAN, EARLY 17TH CENTURY

The nearly circular ring of exquisite workmanship composed of a network composing a cipher, stag head and the letters "L. V. F. A. 16—." The cannon gadrooned at the head.

40- For example similar in workmanship compare Atlas, Plate XXVII. From the Spitzer legacies.

[SEE ILLUSTRATION]

99 **ENGRAVED STEEL LATCH-KEY** FRENCH, 16TH CENTURY

The oval ring with serpent heads, gadrooned stem and quadrangular beard.

22 50 The ring similar to Atlas, Plate 27, No. 937. From the Spitzer legacies.

[SEE ILLUSTRATION]

100 **LARGE KEY OF A CHAMBERLAIN OF CHARLES V**

SPANISH, EARLY 18TH CENTURY

Richly gilded, the ring with armorial bearings and two crowns between fretted ear-brackets crested by crowned lions' heads. The barrel is engraved at the ring; the beard has scrolled fretting.

55- From the Spitzer legacies. Inventory No. 3987.

[SEE ILLUSTRATION]

101 **ENGRAVED STEEL KEY** FRENCH, 16TH CENTURY

The cannon elaborately gadrooned and with husks and meanders, the beard with quadrangular key pattern engraved with leaves. The ring oviform.

20- For similar example of beard compare Atlas, Plate XXVII. From the Spitzer legacies. Inventory No. 230.

[SEE ILLUSTRATION]

[99]

[100]

[101]



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[105]

[102]

102 TWO STEEL KEYS

FRENCH, 16TH AND 17TH CENTURIES

Composed of large key with princely crown in ring of arched form flanked by scrolls with small heads of hunting dogs, quadrangular barrel; and key with C-scolled ring and plain barrel. (2)

Compare "La Collection Spitzer", Paris, 1891, vol. 2, p. 180, Plate 19; Atlas, Plate 27.

From the Spitzer legacies.

[ONE ILLUSTRATED]

103 STEEL KEY AND ESCUTCHEON

FRENCH, 16TH AND 17TH CENTURIES

55- The key with baroque scrolled ring and gadrooned barrel. The square escutcheon and intricate trellis pattern of oak leaves.

Compare "La Collection Spitzer", Paris, 1891, vol. 2, p. 183, plate 41. From the Spitzer legacies.

OBJECTS OF STEEL AND IRON

NUMBERS 104-132

104 MISCELLANEOUS LOT OF EARLY STEEL AND IRON OBJECTS

15TH AND 16TH CENTURIES

17⁵⁰ Comprising pair of ajouré knee appliques of coffer; face of Gothic door-knocker with grotesque lion's head termination and Gothic and Renaissance nails of steel. (11)

From the Spitzer legacies.

105 PORTRAIT BAS-RELIEF PLAQUE OF STEEL

ITALIAN, 17TH CENTURY

80- Profile of a general in Louis Quatorze armor, with long curling hair and flying jabot. At the base an eagle with outspread wings. The reverse engraved with cipher held by winged amours at flight, coronet, and the letters C.B.F.

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]



[NUMBER 106]

106 **REPOUSSE STEEL PLAQUE**

ITALIAN, 16TH CENTURY

Allegory of David and Saul. To the left, David in antique costume astride a richly caparisoned lion; in his right hand he holds a banner with emblems. At his side hangs a harp and behind him appears Saul threatening David with his lance, and a jester, behind whom the inscription "Seme" appears. In the background to the left, David preparing to attack Goliath. On the lion's trapping a poinçon.

Size, 10 x 11½ inches

Referred to and illustrated in "La Collection Spitzer", Paris, 1891, vol. 2, p. 186, No. 2.

SALE, PARIS, 1893, CATALOGUE NUMBER 2579; Atlas, Plate XXVI.

[SEE ILLUSTRATION]



[NUMBER 107]

107 **ORNAMENTAL IRON MIRROR FRAME BY DU CERCEAU**

FRENCH, LATE 16TH CENTURY

The oval opening surrounded by spandrel ornaments of Caesar heads and sphinx bodies. Elaborate ear-brackets of animal grotesques, the pediment with griffins flanking putti holding flowers and oriflamme urns, the pendant with shield bearing fleur-de-lys in composition of grotesque animal volutes. *Size, 13 x 8 inches*

Compare iron frame in Spitzer Sale, Catalogue Number 2539.
From the Spitzer legacies.

[SEE ILLUSTRATION]

108 **TWO GILDED REPOUSSE STEEL MOUNTS OF A COFFER**

ITALIAN, 16TH CENTURY

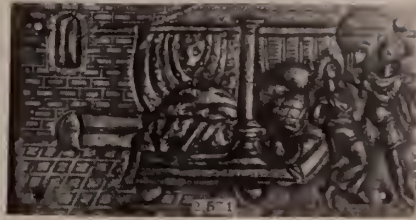
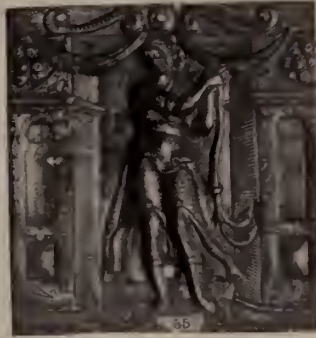
One depicting an incident from "Samson and Delilah". Interesting detail of Renaissance throne bed with columnar supports and cassone. The other, the exterior of castle with pond, ship and tree, heightened with gold. (2) *Size, 2½ x 5 inches*

Described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 51, Nos. 41 and 42.

SALE, PARIS, 1893, CATALOGUE NUMBERS 2571 AND 2572.

[SEE ILLUSTRATION]

[NUMBER 109]



[NUMBER 108]

109 **PLAQUETTE OF REPOUSSE STEEL, PARTLY GILDED AND SILVERED**

ITALIAN, 16TH CENTURY

An allegory of Hope, represented by a woman in long tunic, holding a branch. She is placed in a niche of highly architectural design enriched with fruit festoons.

Size, 4 x 3 $\frac{7}{8}$ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 48, No. 25.
SALE, PARIS, 1893, CATALOGUE NUMBER 2555.

[SEE ILLUSTRATION]

45-



[NUMBER 110]

110 ENGRAVED STEEL LOCK (PALATRE)

FRENCH, LATE 16TH OR EARLY 17TH CENTURY

Rectangular. The face and the returns elaborately engraved with interlaced foliated volutes; scroll handle and bold escutcheon of a satyr mask in centre of cartouche. The return at bottom ajouré with fleur-de-lys in circular medallions. The interior of rare elaboration. The bolt with an engraved winged human mask, screened by an ajouré border and with bracket of griffin grotesque. Other ornaments, a bacchic mask and a young lad astride a cask holding glasses.

Size, 9 x 3 $\frac{3}{4}$ inches

In craftsmanship similar to "La Collection Spitzer", Paris, 1891, vol. 2, p. 179, No. 19.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 111]

111 DOOR-KNOCKER OF STEEL

FRENCH, 16TH CENTURY

Shaped as a dragon, with scaled body and twisted tail. Probably of Burgundian workmanship.

Height, 12 $\frac{1}{2}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

INTERIOR ENRICHMENT

[NUMBER 113]



FRONT OF SMALL DAMASCENED CABINET

[NUMBER 113]



[NUMBER 112]

112 **DOOR-KNOCKER OF STEEL**

GERMAN, 16TH CENTURY

Crested by grotesque head and formed by a large leaf volute faced by shield with armorial bearings.

Height, 7 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

113 **SMALL CABINET WITH STEEL PLAQUES DAMASCENED WITH GOLD AND SILVER**

ITALIAN, 16TH CENTURY

In the form of a writing desk, the case of walnut, with drop-front and two interior drawers. The exterior with four plaques ornamented with exquisitely drawn scenes of hunt, battle, agriculture, etc., the backgrounds of Venetian Renaissance architecture, the drawers with arabesques.

Height, 4¾ inches; width, 6¼ inches; depth, 4½ inches

By the same master as No. 5, "La Collection Spitzer", Paris, 1891, vol. 3, p. 44, Color Plate 3.

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]



[NUMBER 114]

114 SMALL CABINET OF ENGRAVED STEEL DAMASCENED WITH GOLD AND MOUNTED WITH GILDED BRONZE AND LEATHER

ITALIAN, 16TH CENTURY

475- The facade of the cabinet represents a building, with the central part in perspective, and two wings. The central part is surmounted by a dome flanked by towers; the wings with towers upon pediments. Composed of fourteen drawers and enriched with elaborately engraved steel plaques of landscapes and architectural detail; also mounts of gilded bronze. Two figures are placed in niches, allegorical of abundance. The exterior covered on three sides with brown leather ornamented geometrically with nails.

Height, 15½ inches; width, 18½ inches; depth, 10 inches
 Similar to cabinet in "La Collection Spitzer", Paris, 1891, vol. 3, p. 44, No. 5, Color Plate 3.
 From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 115]

115 SMALL DAMASCENED COFFER OF STEEL

ITALIAN, 16TH CENTURY

With domed top, and bound with broad bands of iron crested by a molded ring. The exterior with delicate floral arabesques in silver and gold. Secret spring device. *Height, 4 inches; length, 4½ inches* Identical in form, but varying in pattern of damascening, with coffer in Spitzer Sale Catalogue, Nos. 2564 and 2565; Atlas, Plate 58. From the Spitzer legacies.

[SEE ILLUSTRATION]

105-



[NUMBER 116]

116 SMALL STEEL STATUETTE OF ST. GEORGE

GERMAN, 16TH CENTURY

Equestrian figurine, the work of an armourer. Probably of Augsburg or Passau workmanship. Remarkable for detail in the portrayal of armour, for its sculptural quality and for the modelling of the horse. St. George wears armour down to the knee, and a feather-crested cabasset; in his left hand he carries a shield charged with knightly arms. Circular wooden pedestal of the period.

Height on pedestal, 3¾ inches

From the Spitzer legacies. Inventory No. 3972.

[SEE ILLUSTRATION]

340-



[NUMBER 117]

117 PERCELLETTE OR LETTER PRESS OF STEEL

SOUTH GERMAN, 17TH CENTURY

On a high platform of rocaille design with scroll supports and incurved sides. The screw rod is crested by a figurine of a satyr with composite ostrich and dolphin body. A most original and fantastic design. The ostrich feathers are gilded. Molded handle. Letter presses were employed to close and seal letters. The seal was placed at the bottom of the rod and the impression in wax was made in closing the letter. At the side an opening for the thin cord.

Height, 16 inches

From the Spitzer legacies. Inventory No. 3958.

[SEE ILLUSTRATION]



[NUMBER 118]

118 **GOTHIC STEEL LOCK (PALATRE)** FRENCH, 15TH CENTURY

The centre with three flamboyant Gothic arches with elaborate floriations, each arch harboring figurine of an apostle; the arches on three molded plinths. Frame of elaborately ajouré bands, the one covering the bolt with a handle in the form of a bearded human head.

Size without bolt, 8¼ x 11 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 170, No. 3.

SALE, PARIS, 1893, CATALOGUE NUMBER 875.

[SEE ILLUSTRATION]

119 **IMPORTANT SET OF FIVE BAS-RELIEFS OF REPOUSSE AND ENGRAVED STEEL, PARTLY GILDED** ITALIAN, 16TH CENTURY

The enrichments of a coffer or a cabinet. Including large rectangular plaque with the judgment of Solomon, two with the story of Judith and Holofernes, one with Adam and Eve being chased from Paradise, and another with Cain and Abel. The figures and the accessories show a wealth of entertaining plastic detail. Note the fountain on the plaque of Cain and Abel. (3)

Size, 3¾ x 7 inches to 7½ x 10¾ inches

Compare No. 36 in "La Collection Spitzer", Paris, 1891, vol. 3, p. 50. From the Spitzer legacies.

120 **SET OF STEEL MOUNTS OF A COFFER, PARTLY GILDED**

FRENCH, 16TH CENTURY

Composed of two strap hinges with fleur-de-lys terminations; two quatrefoil nail heads and seven plaquettes of varying sizes. Richly engraved with arabesques and damascened.

From the Spitzer legacies.

121 **OVAL MIRROR FRAME OF STEEL, DAMASCENED WITH GOLD AND SILVER**

VENETIAN, 16TH CENTURY

The design, a running border of husks. The back with a brass plaque bearing a sacred monogram, engraved. Stand lacking.

Size, $4\frac{3}{4}$ x $3\frac{3}{4}$ inches

Compare large frame of similar workmanship in "La Collection Spitzer", Paris, 1891, vol. 3, p. 45.

From the Spitzer legacies.

90-

122 **JEWELLER'S HAND-SAW OF STEEL, PARTLY GILDED**

FRENCH, 18TH CENTURY

Engraved with festoons on the face, whalebone handle. Very uncommon.

Length without handle, $21\frac{1}{2}$ inches

From the Spitzer legacies.

12⁵⁰

123 **ENGRAVED STEEL RULE, DAMASCENED IN SILVER AND GOLD**

FRENCH, CIRCA 1720

On one side the figure of an archer, deer and hound, foliation and trellises; on the other an armorial bearing. An exquisite bibelot of the Regence.

Length, 9 inches

From the Spitzer legacies.

27⁵⁰

124 **WROUGHT IRON VEILLEUSE**

ITALIAN, 16TH CENTURY

Composed of drip with incurved sides and ajouré border, the stem faced with the lily of Florence, pierced and terminating in inverted eagle heads. The hook with elaborately knobbed stem and serpent body flanking spear-head. Very uncommon.

Height including hook, 17 inches

From the Spitzer legacies.

50-

[SEE ILLUSTRATION]

125 **GREAT DOOR-KNOCKER OF IRON**

FRANCO-ITALIAN, 17TH CENTURY

Composed of two fluted cornucopia volutes flanking compressed globular knot; bold scale. The cresting canopied in form and ornamented in the early taste of the rocaille.

Size, 10 x $9\frac{1}{4}$ inches

From the Spitzer legacies. Inventory No. 3976.

180-

[SEE ILLUSTRATION]

[126]

[125]

[128]



[264]

[127]

[124]

126 WROUGHT IRON DOOR-KNOCKER

ITALIAN, 16TH CENTURY

Composed of knobbed scrolls of light workmanship, ajouré backplate forming a leaf.

Height, 6½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

127 HANDLE OF CHISELLED STEEL

FRENCH, 16TH CENTURY

Oval ring, elaborately ornamented with foliations, shell and rosettes. At the bottom a nail headed by a buttressed lunar mask.

Size of ring, 3¼ x 4½ inches

Compare Atlas, Plate XXVI, for ironwork of similar workmanship. From the Spitzer legacies.

Inventory No. 3985.

[SEE ILLUSTRATION]

128 **ENGRAVED HANDLE OF STEEL** SOUTH GERMAN, 16TH CENTURY

40- The heart-shaped ring enriched by a composite animal in high relief formed by lizard and serpent bodies entwined; the head of the monster boldly protruding into the interior. *Size, 3 x 3 $\frac{3}{4}$ inches*
From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]



[NUMBER 129]

129 ARMORER'S VISE BY JACOBO DE FERRARIS, DATED 1588

ITALIAN, 16TH CENTURY

Made of steel, the front with dryad cresting the screw and supporting the shell which is met by the crouched figure of a triton. The back on hinge with mermaid body caryatid above grotesque mask. The two sides with cartouches containing in medallions the legends: A JACOBO DE FERRARIS A DESIDERIS . . . AUCTO ET PERFECTO ANNO MDLXXXVIII.

Height, 12 inches

From the Spitzer legacies. Inventory No. 3959.

[SEE ILLUSTRATION]



[NUMBER 130]

130 STEEL BAS-RELIEF FLEMISH, LATE 16TH OR EARLY 17TH CENTURY

Combat of horsemen in Roman armour. Brilliant composition of a multitude of equestrian figures, depicted in a tumult of battle. In the background can be seen the outlines of a burning village. Note the superb modelling of the horse bodies. An armourer's creation.

Size, 7½ x 6¾ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

130A TWO STEEL BAS-RELIEFS OF FERDINAND AND ISABELLA

GERMAN, 16TH CENTURY

42^{sc}

The sculptor's models for boxwood pawns for the game of tric-trac. The bust portraits turned three-quarters and in Renaissance costume. With their legends in margin. *Diameter with plaque, 1 $\frac{3}{4}$ inches*
From the Spitzer legacies. Inventory No. 3989.

131 DOOR-HANDLE OF STEEL

ITALIAN, 17TH CENTURY

40-

Composed of eagle head holding a leaf in its beak; volute termination. *Height, 12 $\frac{1}{2}$ inches*
From the Spitzer legacies.



[NUMBER 132]

132 STATUETTE OF ENGRAVED STEEL AUGSBURG, 16TH CENTURY

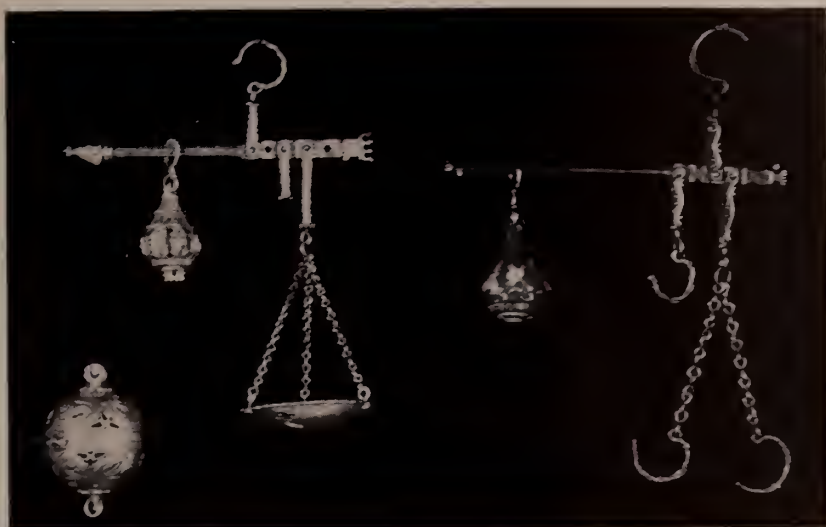
370-

A warrior in Roman armour with a richly ornamented cuirass over a shirt of chain mail. His bearded head is covered with a helmet crested by a monster. He wears a curved sword in his right hand. An armourer's masterpiece. Note the exquisite workmanship on the jambs. From the Spitzer legacies. *Height, 9 $\frac{1}{2}$ inches*

[SEE ILLUSTRATION]

OBJECTS OF GILDED BRONZE

NUMBERS 133-154



[133]

[134]

[134A]

133 CASSOLETTE OF GILDED BRONZE FRENCH, 16TH CENTURY

A globular vessel or nut to burn aromatic pastilles, ajouré with Gothic triangles and palmettes and with rings for suspension. Small objects like these were used to perfume the air, suspended in rooms and even from the canopies of beds. *Size, 2½ inches*

Mentioned in inventories of Gabrielle D'Estree and Catherine de Medici.

From the Spitzer legacies. Inventory No. 3926.

[SEE ILLUSTRATION]

134 JEWELLER'S SCALE OF GILDED BRONZE

HISPANO-MORESQUE, 15TH CENTURY

The stem crowned by heraldic animal grotesque, the weight ajouré with foliation, the tray also elaborately pierced and with tracery. From the Spitzer legacies.

[SEE ILLUSTRATION]

134A **MONEY-LENDER'S BRONZE SCALE** ITALIAN, 16TH CENTURY

The bar with hooked chain and graduated, the piriform weight with diamonds in relief. Uncommon.

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]

135 **FIVE GILDED BRONZE STATUETTES** GERMAN, 16TH CENTURY

Models of the bronze caster's workshop, all representing warriors in Roman armour. Mounted on one board. *Height, 1½ to 2 inches*

From the Spitzer legacies.

136 **SET OF THREE SILVER-GILT AND GILDED BRONZE STATUETTES**

The silver figure nude with a loincloth, holding a huge flower with gilded bulbous termination. Gilded bronze statuette of angel playing a viol; and gilded bronze statuette of a warrior with shield, the latter slightly defective. (3) *Height, 2½ to 3¾ inches*

From the Spitzer legacies.

137 **TWO GILDED BRONZE STATUETTES** GERMAN, 16TH CENTURY

One representing Mercury; the other a Roman warrior bearing shield with cipher J. I. K. The latter of particularly imaginative modeling. (2) *Height of each, about 2¾ inches*

From the Spitzer legacies.

138 **FOUR GILDED BRONZE STATUETTES** GERMAN, 16TH CENTURY

Three in Roman armour, and one in the armour of the Renaissance with cuirass of high tapul. (4) *Height, 1¾ x 2¾ inches*

From the Spitzer legacies.

139 **GILDED BRONZE GROUP** FRANCO-ITALIAN, 16TH CENTURY

"The Abduction of a Sabine Woman". A limp nude figure partly draped with a loin cloth and holding a ewer in her hand, is carried by the bearded abductor. *Height, 2¾ inches*

From the Spitzer legacies.

140 **GILDED BRONZE STATUETTE OF ST. MAGDALEN**

GERMAN, 15TH CENTURY

She is shown with the lamb of the good shepherd at her right.

Height, 2½ inches

From the Spitzer legacies.

141 **GROUP OF GILDED BRONZE IN HIGH RELIEF**

FRENCH, EARLY 16TH CENTURY

Representing the pelican and its young. The finial of a processional standard. A remarkably well composed example of animal sculpture.

Height, 4 inches

150- From the Spitzer legacies.

142 **THREE OBJECTS OF GILDED BRONZE**

17TH CENTURY

Comprising elaborate applique with papal arms; reliquary in the shape of a cross, velvet-lined, and small watch-case or drageoir in leather case. (3)

135- From the Spitzer legacies.

143 **FLOWER HOLDER OF GILDED BRONZE AND WOOD**

FLEMISH, 17TH CENTURY

50- Shaped as a barrel with elaborate bronze mounts, handsome foot of baluster form. The top with octagonal bronze member.

Height, 7 inches

From the Spitzer legacies. Inventory No. 193.

144 **GILDED BRONZE FRAME OF A BAISER DE PAIX**

ITALIAN, EARLY 17TH CENTURY

75- Architectural in form, the stiles crested by bearded mascarons, the entablature inscribed PACEM MEAM DO. NOBIS and with pediment forming oblong frame. The openings for two plaques.

Size, 7 x 4 1/2 inches

From the Spitzer legacies.

145 **PAIR OF GILDED BRONZE MOUNTS**

FRANCO-ITALIAN, 17TH CENTURY

55- In the form of circular frame of wreaths borne by tritons. Mounts of baroque cabinets. (2)

Size of each, 3 1/4 x 3 3/4 inches

From the Spitzer legacies.



[NUMBER 146]



[NUMBER 147]

146 INK-WELL OF GILDED BRONZE

GERMAN, 16TH CENTURY

Quadrangular; the four panels with angels in allegorical composition with their emblems: music, astrology, jurisprudence and architecture. Of exquisite workmanship. On dolphin supports. Probably the work of an Augsburg maker after the designs of the Spanish goldsmith Juan de Arphe.

Size, $2\frac{1}{4}$ x $2\frac{1}{4}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

147 GILDED BRONZE BOX WITH ARMORIAL BEARINGS

GERMAN, 16TH CENTURY

Used for sealing wax; circular in form and with molded edges; the cover with elaborate armorial bearings in cartouche. Probably made by an Augsburg craftsman. Small ball feet lacking.

Diameter, $2\frac{3}{4}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[148]

[149]

[149A]

148 SAND-BOX OF GILDED AND CHISELLED BRONZE

GERMAN, 16TH CENTURY

Made of the case of a portable table clock, the cylindrical body skillfully ornamented in low relief with scene from a lion hunt, with horsemen in Roman armour and attendants on foot. The top with perforations still retaining the original perimeter in numerals. The transformation into a sand-box probably took place during the seventeenth century. *Height, 2½ inches; diameter, 2⅞ inches*

Similar ornament on table clock in Spitzer sale catalogue, No. 2687. From the Spitzer legacies.

[SEE ILLUSTRATION]

149 GILDED BRONZE TABLE CLOCK CASE ENGLISH, 17TH CENTURY

The dial with bas-relief of the sacrifice of Abraham; figure composition with landscape background and view of a town beyond. The exterior of the drum and under side delicately etched and nielloed and with finely ajouré "roses"; scroll supports.

From the Spitzer legacies. *Height, 3 inches; diameter, 6 inches*

[SEE ILLUSTRATION]

149A INKWELL OF GILDED AND CHISELLED BRONZE

GERMAN, 16TH CENTURY

Nearly identical to Number 148, but without perforated top; the bottom with an ajouré rose; without lining.

From the Spitzer legacies. *Height, 2½ inches; diameter, 2⅞ inches*

[SEE ILLUSTRATION]

150 SMALL MIRROR FRAME OF GILDED BRONZE

FRANCO-ITALIAN, 17TH CENTURY

70- The pediment with cartouche bearing amorino head, C-scrolls and volutes. The ear brackets with fruit festoons; the base also with cartouche of human mask. Very fine gilding. *Size, 7 x 4¾ inches*
From the Spitzer legacies.



[151A]

[151]

[152]

151 GILDED BRONZE PLAQUETTE ATTRIBUTED TO IL RICCIO

ITALIAN, 16TH CENTURY

150- The Calvary. Spirited composition of seventeen figures in low-relief, the scene of Calvary above and, beneath, holy women, an equestrian figure in armour and soldiers bearing shields. *Size, 5 x 3¼ inches*
Compare "La Collection Spitzer", Paris, 1892, vol. 4, p. 137, No. 24.
From the Spitzer legacies.

[SEE ILLUSTRATION]

151A FIGURINE OF A BISHOP SAINT, OF GILDED BRONZE

NORTH ITALIAN, LATE 15TH CENTURY

Dressed in voluminous robes, holding a book in his right hand, and wearing bishop's mitre on his haloed and bearded head. He is standing on a dais, under Gothic canopy. Molded plinth.

Height, 4 $\frac{3}{4}$ inches

From the Spitzer legacies. Inventory No. 3921.

32 ^{sc}

152 FIGURINE OF AN ANGEL, OF GILDED BRONZE

NORTH ITALIAN, LATE 15TH CENTURY

The youthful personage in long, flowing robes, his hands in an attitude of holding a censer, is standing on a dais; plinth with Gothic ornamentation and with slender twisted columns supporting a canopy of flamboyant Gothic architecture. Slight imperfection.

Height, 6 $\frac{1}{2}$ inches

Compare "La Collection Spitzer", Paris, 1890, vol. 1, pp. 135 and 149, Nos. 124 and 177.

From the Spitzer legacies. Inventory No. 3921.

35 -

153 GILDED REPOUSSE BRONZE PLAQUE AFTER DESIGN BY FRANCOIS CHAUVEAU (1620-1676)

Bacchanalia. Rectangular plaque, the enrichment of a binding; a group of bacchic putti and satyrs in spirited motion.

Size, 1 $\frac{3}{4}$ x 3 $\frac{1}{2}$ inches

From the Spitzer legacies.

22 ^{sc}

154 MISCELLANEOUS LOT OF GILDED BRONZE OBJECTS

SPANISH, 16TH AND 17TH CENTURIES

Including pair of furniture handles of baroque design with lion's mask cresting; five shell-crested ornaments forming gallery of a fount; gadrooned finial of the Renaissance; seventeen nails with head shaped as a flower; enrichments of mirror frame. (25)

From the Spitzer legacies.

12 ^{sc}

TOOLED LEATHER

NUMBERS 155-173



[NUMBER 155]

155 TOOLED LEATHER SHEATH FOR OX TONGUE SWORD AND HUNTING KNIVES

FRENCH, 16TH CENTURY

30- The exterior of black leather following the outline of the four blades originally contained. The outer side semé with fleur-de-lys and enriched at intervals with heads and profiles of a King in armour and his Queen. The back with fleur-de-lys and palmettes. The cover missing.

Length, 19¼ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

156 TOOLED LEATHER CASE OF PYXID FORM

ITALIAN, 15TH CENTURY

25- The lower part cylindrical, the cover domed; the exterior elaborately ornamented with stamped decoration of foliations on a matted ground. Original felt lining. Traces of old gilding. An early example.

Height, 5 inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 205, No. 15. Compare similar examples, Atlas, Plate XXIV.

SALE, PARIS, 1893, CATALOGUE NUMBER 813.

[SEE ILLUSTRATION]



[156]



[157]



[158]

157 BOX WITH COVER OF TOOLED LEATHER WITH ARMS OF THE ALDRINGA FAMILY **ITALIAN, 16TH CENTURY**

Cylindrical. Adorned on the sides with foliations and on the cover with armorial bearings in cartouche and the cipher A. L.

Size, 2½ x 3 inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 213, No. 49.

25 SALE, PARIS, 1893, CATALOGUE NUMBER 847; Atlas, Plate XXV.

[SEE ILLUSTRATION]

158 TOOLED LEATHER CASE IN FORM OF A HIGH BOOT

FRENCH, 17TH CENTURY

The form of a high horseman's boot, stamped with interlaced strap work and fleur-de-lys and furnished with a spur of silver. The case of a guild jewel.

Height, 4¼ inches

45- Compare "La Collection Spitzer", vol. 2, 1891, p. 33; Atlas, Plate XXV.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 159]

159 **TOOLED LEATHER COFFER WITH THE CIPHER OF ANNE OF AUSTRIA AND LOUIS XIII** FRENCH, 17TH CENTURY

Oblong, with slightly bombé cover. It is entirely furnished with dark brown leather semé with fleur-de-lys of gold alternating with the crowned interlaced royal cipher A. L. The corners are reinforced with brass plaques. The hasps are of wrought iron and the escutcheons of ajouré brass. Wrought iron handles.

Length, 22 inches; height, 5 inches; depth, 11½ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 217, No. 72.

SALE, PARIS, 1893, CATALOGUE NUMBER 870.

[SEE ILLUSTRATION]



[NUMBER 160]

160 LADY'S SAFEBOX FOR SPECIE, OF RED MOROCCO

FRENCH, EARLY 17TH CENTURY

100- Oblong in form, with flat cover. The exterior with intricate gold toolings of rosette meanders and foliations and with gilded bronze mounts, some of which the ajouré. The cover with three steel handles. The front arranged to fall and to disclose an interior of four small boxes covered on four sides with gold-tooled leather and bearing the names of moneys in gold and silver in use under Henry IV and Louis XIII. The interior of top acts as tray; the corners bearing an interlaced cipher in gilded bronze. In excellent state of preservation. *Height, 8 inches; width, 19 inches; depth, 9 inches* Similar in workmanship to coffers in "La Collection Spitzer", Paris, 1891, vol. 2, p. 217, No. 68 ff.

From the Spitzer legacies.

[SEE ILLUSTRATION]

161 TOOLED LEATHER CUTLERY CASE OF A HUNTER, WITH THE CIPHER OF CATHERINE DE MEDICI FRENCH, 16TH CENTURY

30- The exterior semé with inlaid fleurs-de-lys and enriched at intervals with the Royal ciphers. The gilding at the neck in a remarkably fresh state of preservation. *Height, 11½ inches*

Compare cutlery cases in "La Collection Spitzer", Paris, 1891, vol. 1, p. 25, Nos. 16 to 38.

From the Spitzer legacies. Inventory No. 160.

162 HUNTER'S KNIFE CASE OF TOOLED LEATHER

GERMAN, END OF 15TH CENTURY

Stamped with foliated arabesques on a black ground. Cover missing.

Length, 11 inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 207, No. 25.

SALE, PARIS, 1893, CATALOGUE NUMBER 823.

163 TABLE CASE FOR WATCH, OF GREEN GALUCHAT

FRENCH, 18TH CENTURY

Rectangular case, enriched with engraved brass mounts and topped by four urn-shaped finials. Convex glass. Slightly defective.

Height, 2¾ inches

From the Spitzer legacies.

164 BAGUIER (RING BOX) OF TOOLED MOROCCO

FRENCH, EARLY 18TH CENTURY

Oblong domed box of crimson leather enriched with fire-gilt foliated ornaments. The interior with compartment for rings.

Height, 1½ inches; length, 4¼ inches

From the Spitzer legacies.

165 KNIFE CASE OF TOOLED AND GILDED LEATHER

ITALIAN, 16TH CENTURY

Stamped on case and cover with diapers and star-trellises, the interior with two compartments.

Length, 9 inches

Compare "La Collection Spitzer", Paris, 1891, vol. 2, p. 210, No. 39.

From the Spitzer legacies.

166 ARMORIAL SHRINE OF TOOLED, GILDED AND PAINTED LEATHER

ITALIAN, 16TH CENTURY

Of red morocco, both doors elaborately enriched with armorial bearing and with stamped and gilded borders of acanthus. The interior partly with contemporary velvet.

Height, 14 inches; width, 8½ inches; depth, 10 inches

From the Spitzer legacies.



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[167]

167 TOOLED LEATHER CASE IN PYXID FORM

ITALIAN, 15TH CENTURY

Cylindrical, and with domed cover, elaborately tooled with oak leaf arabesques in panels and geometrical ornaments in borders. The interior lined with sixteenth century crimson brocatelle.

Height, 7 inches

Slightly varying in form but almost identical in ornament with leather case in "La Collection Spitzer", Paris, 1891, vol. 2, p. 205, No. 15.

From the Spitzer legacies.

[SEE ILLUSTRATION]

168 RING BOX (BAGUIER) OF TOOLED LEATHER

FRENCH, 16TH CENTURY

Casket with dome cover fitted on the interior with sockets for rings. The exterior finely tooled with a repeating pattern of arches and fleur-de-lys foliations on cover. The front and sides with arabesques. Finely gilded. Contemporary brass hinges.

Length, 7 inches; width, 2¾ inches; depth, 3¾ inches

Compare similar baguier in "La Collection Spitzer", Paris, 1891, vol. 2, p. 16, No. 65.

From the Spitzer legacies.

[SEE ILLUSTRATION]

169 **CUTLERY CASE OF TOOLED AND GRILLED LEATHER**

ITALIAN OR FRENCH, 16TH CENTURY

In the form of a rectangular box with a pointed member at end. Divided in interior by eight compartments. The entire exterior ornamented with arabesques in bands and quatrefoils. At the bottom, armorial bearings crested by Cardinal's hat and with fleur-de-llys spandrels. Length, 8 inches

25- Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 212, No. 44.

SALE, PARIS, 1893, CATALOGUE NUMBER 841.

[SEE ILLUSTRATION, PRECEDING PAGE]

170 **TWO OLD TOOLED PIGSKIN BINDINGS CONTAINING EXAMPLES OF EARLY PRINTING**

AUSTRIAN AND GERMAN, BEGINNING 16TH CENTURY

42 ⁵⁰ One binding contains the following: Ioannis Ioviani Pontani Poetae Divini. Viennae: Ionnem Singrenium, 1517; Tractatus Petri de Eliaco Episco pi Cameracensis, super libros Metheororum. Vienne, 1513; Introductorum in uniuersate Aristotelis plusicen. Baruulus philosophie naturalis. Liptzen, 1520; Tabula Cebetis Thebani ex graeco in latinum tralata Ludouico Odaxio interprete. Vitnnae: Hieronymum Vietorem, 1515. 4 vols. in one, 4to. The other with intricate tooling in simulation of a bronze door with medallion heads, groups under dais and inscription and containing an incomplete volume of the New Testament, Strassburg, 1527, with numerous woodcuts. Inscribed in ink on the first page: *Pertinent ad Bibliothecam, Arnsburgensem, 1765.*

From the Spitzer legacies.

171 **TOOLED RED MOROCCO BINDING CONTAINING INDO-PERSIAN MANUSCRIPT** THE BINDING FRENCH, 18TH CENTURY

17 ⁵⁰ A manuscript of the Boostan, of the early part of the 19th century; each leaf with arabesques in gold and color.

From the Spitzer legacies.

172 **SMALL TOOLED AND GILDED LEATHER BINDING, BY LE GASCON** FRENCH, CIRCH 1649

10- 12mo, delicately tooled in gold with interlaced pointillé ornament. Silver clasps. From the Spitzer legacies.

173 **THREE LEATHER ETUIS** FRENCH, 16TH TO 18TH CENTURY

5- Including one gold-tooled. Two defective. (3)
From the Spitzer legacies.

SECOND SESSION

NUMBERS 174-333

FABRICS

NUMBERS 174-224

- 174 **CRIMSON VELVET BINDING CONTAINING PRAYER BOOK
FROM THE CELEBRATED PLANTIN PRESS** ANTWERP, 1614

25- With a number of woodcuts. Mounts of the binding missing.
From the Spitzer legacies.

- 175 **A COLLECTION OF INTERESTING TEXTILE DOCUMENTS**

ITALIAN, SPANISH AND INDIAN, 17TH CENTURY

32- Including brocatelle panel with fountain and dog. (10)
From the Spitzer legacies.

- 176 **MISCELLANEOUS LOT OF TRIMMINGS**

FRENCH AND ENGLISH, 17TH CENTURY

17- Including three black and silver clusters of tassels, etc. (11)
From the Spitzer legacies.

- 177 **TWO PIECES OF HERALDIC BULLION EMBROIDERY ON A
CRIMSON GROUND** SPANISH, 16TH CENTURY

35- Covered with armorial shield with winged arms bearing swords. In
gold, blue and cream on a hand-woven diapered silk ground. (2)

Size, 10 x 20½ inches and 5 x 20 inches

From the Spitzer legacies.

- 178 **SIX STRIPS OF LINEN BROCATELLE IN THE GOTHIC STYLE**

17- Some lamé. Made by order of Violet-le-Duc for the Chateau de
Pierrefond.

From the Spitzer legacies.

- 179 **FOUR OLD FABRICS** SPANISH AND ITALIAN, 17TH CENTURY

35- Composed of two pieces of crimson brocatelle, considerably worn,
small cover of cut and uncut Genoese velvet on drap d'or and maniple
of Spanish velvet. (4)

From the Spitzer legacies.

20- 180 **COVER OF CRIMSON SILK DAMASK** ITALIAN, 17TH CENTURY
Woven with a small pattern of palmette diapers and furnished with
contemporary broad silver lace. Slight stain. *Size, 43 x 34 inches*
From the Spitzer legacies.

30- 181 **MISCELLANEOUS LOT OF SILK VELVET AND BULLION
EMBROIDERY FRAGMENTS** GENOESE, 16TH AND 17TH CENTURY
Including examples of clair de lune and rose-colored velvet. (11)
From the Spitzer legacies.

32 182 **MISCELLANEOUS LOT OF TASSELS** FRENCH, 17TH CENTURY
Composed of cluster of seven gold and crimson tassels and large
rose-colored tassel of silk. (8)
From the Spitzer legacies.

22 183 **FOUR TASSELS OF ROSE SILK AND SILVER CORDING**
FRENCH, 17TH CENTURY
Composed of two large and two small bulbous tassels. In need of
slight repairs. (4)
From the Spitzer legacies.

30- 184 **FOUR PIECES OF SILK AND DRAWN WORK FRINGE**
FRENCH, 17TH CENTURY
Rare examples of broad fringe, some corded with buttons, others
knitted and the largest lot of an intricate trellis pattern with floral
centres. Colors of golden-yellow, green and rose. (4)
Total length, about 21½ yards
From the Spitzer legacies.

70- 185 **SQUARE OF CRIMSON DRAP D'OR VELVET**
GENOESE, EARLY 16TH CENTURY
The centre with a bold floral pattern in reserve.
Size, 13 x 21½ inches
From the Spitzer legacies.

40- 186 **COLLECTION OF CUT AND UNCUT SILK AND UTRECHT
VELVET** GENOESE, FRENCH AND DUTCH, 16TH TO 18TH CENTURIES
Including a stole of rare emerald-green Renaissance velvet; a Gothic
fragment of dark green velvet; two of green Renaissance velvet; and
other examples of crimson and two-toned blue. (8)
From the Spitzer legacies.

187 **TWO PIECES OF GOLDEN-YELLOW BROCATELLE ON ROSE-COLORED GROUND** ITALIAN, 16TH CENTURY

Composed of part of orphreys in colors, with representations from the life of Christ.

30-

Important fragment of pieces illustrated and described in "La Collection Spitzer", Paris, 1899, vol. 5, p. 235.

From the Spitzer legacies.

188 **FOUR GREEN AND SILVER SILK TASSELS**

FRENCH, 17TH CENTURY

Of a rich blue-green with passementerie and tinsel trimming. (4)

20-

From the Spitzer legacies.

189 **BANDEAU OF NEEDLEWORK AND APPLIQUE EMBROIDERY**

FRENCH, 16TH CENTURY

Composed of five squares of floral gros-point in tones of blue, green, yellow and cream; and four narrow bands of symmetrical foliations worked in applied materials of olive-green and cream on a black ground.

55-

Size, 56 x 9 inches

From the Spitzer legacies.

190 **BANDEAU OF MULTI-COLORED BROCATELLE, IN CARVED AND GILDED FRAME** SPANISH, 17TH CENTURY

An interesting fabric of whimsical design, with composite creature forming volute, heraldic bird and floral borders on a brilliant, rose-colored ground. Leaf-carved and gilded frame of the late Renaissance.

37-

Size, 11 x 17 inches

From the Spitzer legacies.

191 **FIVE GOLD AND CRIMSON TASSELS OF SILK AND BULLION**

FRENCH, 17TH CENTURY

Of varying sizes but all of canopied design. One in need of slight repairs. (5)

40-

From the Spitzer legacies.

192 **CHASUBLE OF SILK BROCADE** SPANISH, 17TH CENTURY

Woven with palmette volutes forming ogives and foliated centre of golden-yellow outlined with crimson on a cream satin ground. Slightly worn.

55-

From the Spitzer legacies.

193 **THREE ROSE-COLORED SILK TASSELS OF VARYING SIZES**

FRENCH, 17TH CENTURY

35- Two of considerable size and with their original wrought iron hooks.
In very good state of preservation. (3)
From the Spitzer legacies.

194 **COVER OF GREEN SILK BROCATELLE** ITALIAN, 17TH CENTURY

Of a rich changeant emerald hue; designed with bold acanthus volutes
in a formal pattern. *Size, 67 x 54 inches*

35- From the Spitzer legacies.

195 **SET OF FOUR ARMORIAL TRAPPINGS FROM A STATE COACH**

GERMAN, IN PART 17TH CENTURY

250- Composed of two shield-shaped banners and two arched panels, all
with princely arms richly embroidered in gold and silver bullion
heightened with colors. The eyes of the beasts, of glass, have been
reapplied to silk panels of crimson, blue and golden-yellow. (4)

Size, about 34 x 30 inches and 18 x 17½ inches
From the Spitzer legacies.

196 **LARGE FLOUNCE OF SILK AND GOLD EMBROIDERY OF THE
LOUIS QUINZE PERIOD** VENETIAN, 18TH CENTURY

65- Flounce of a bed-cover, richly embroidered with flowers interlaced
with trellised foliations of gold. Cream ground. Somewhat frag-
mentary. *Length, about 8¼ yards*

From the Spitzer legacies.

197 **TWO SILK BROCADE BANDEAUX OF THE LOUIS QUINZE
PERIOD** FRENCH, MID-18TH CENTURY

50- Woven with a bold tree pattern in green, yellow, brown and black on
a finely diapered cream satin ground. (2)

Length, 192 inches; width, 21 inches
From the Spitzer legacies.

198 **COURT WAISTCOAT OF SILVER AND SILK BROCADE OF THE
LOUIS QUINZE PERIOD** FRENCH, MID-18TH CENTURY

50- Enriched with feather volutes in silver and tinsel and with purple
and rose-colored flower branches on a rich, brilliant emerald-green
ground woven with floral diapers. Contemporary buttons with silver
and gold bullion enrichments.

From the Spitzer legacies.



[NUMBER 200]



[NUMBER 199]

199 LARGE CUSHION TOP OF ARMORIAL TAPESTRY

RHENISH, 17TH CENTURY

The centre with bold cartouche charged with crimson lion on yellow shield and stockade enclosing verdure, surrounded by a wreath of garden flowers. Considerable restorations. *Size, 75 x 25 inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]

200 LARGE TAPESTRY CUSHION WITH ARMORIAL BEARINGS

RHENISH, 17TH CENTURY

The front with eight armorial shields charged with lions and bears and placed among branches woven in brilliant polychromy on a green ground. Considerable restorations. *Size, 28 x 29 inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 202]

201 **LARGE BANDEAU OF CUT AND UNCUT CRIMSON AND GOLD VELVET** GENOESE, 17TH CENTURY

Designed with foliated festoons and large and small flowers in repeating compositions, the design of cut and uncut crimson velvet on a gold ground. From the Spitzer legacies. *Size, 84 x 26 inches*

120-

[SEE ILLUSTRATION]

202 **LARGE BANDEAU OF CUT AND UNCUT CRIMSON AND GOLD VELVET** GENOESE, 17TH CENTURY

Similar to the preceding. *Size, 79 x 22 inches*
From the Spitzer legacies.

120-

[SEE ILLUSTRATION]

203 **STOLE OF NEEDLEPAINTED EMBROIDERY**

FLORENTINE, 16TH CENTURY

Under three arches are placed the images of saints, their garments of appliqué embroidery and gold bullion thread. The flesh parts are painted in distempers. The figure of St. Sebastian is of particularly fine execution. Background of rich gold basket weave with ground of green silk stitched with flowers. In untouched state.

300-

Length, about 36 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[204]

[203]

204 STOLE OF NEEDLEPAINTED EMBROIDERY

FLORENTINE, 16TH CENTURY

Under four arches are placed the image of the crucified Christ and representations of St. George, St. Martin and an Evangelist. Worked in appliqué and cord embroidery on a rich ground of gold bullion basket weave, with some parts of the architecture in silver. The faces show particularly careful draftsmanship. Some restorations.

Length, 47 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

575-



[206]

[205]

205 CHAIRBACK AND SEAT OF RENAISSANCE NEEDLEWORK

FRENCH, 16TH CENTURY

Remarkably brilliant embroideries worked in gros and petit-point with stiff leaf floriated in green, blue, rose and yellow, the latter predominating, on a rich plum-colored ground. (2)

Size of each panel, 13 inches square

From the Spitzer legacies.

[SEE ILLUSTRATION]

206 CHAIRBACK AND SEAT OF RENAISSANCE NEEDLEWORK

FRENCH, 16TH CENTURY

Representative examples of Henri Deux needlework, square in form. Both with stiff-leaf arabesques and floriated in green, blue, apricot, cream and rose on a soft amber ground. One panel with most uncommon animal representation. (2)

Size of each panel, about 13 inches square

From the Spitzer legacies.

[SEE ILLUSTRATION]

207 A VERY IMPORTANT LOT OF 84½ YARDS OF CUT AND UNCUT EMBROIDERED VELVET FRINGE

FRENCH, LATE 17TH CENTURY

Most uncommon trimming of deep rose-colored velvet, cut in pattern of squares and enriched by cord embroidery interlaced to form ogives.

Length, 84½ yards

From the Spitzer legacies. Inventory No. 4411.

208 COPE OF SILK EMBROIDERY ON CREAM GROUND, OF THE LOUIS QUINZE PERIOD

FRENCH, MID-18TH CENTURY

Covered with a design of multi-colored bright flowers in the Chinese taste, climbing on a trellised foliated volute of gold.

Size, about 72 x 45 inches

From the Spitzer legacies.

- 209 **COPE OF SILK EMBROIDERY ON CREAM GROUND, OF
THE LOUIS QUINZE PERIOD** FRENCH, MID-18TH CENTURY
Similar to the preceding but with bouquets of flowers tied by bow-
knots of gold. *Size, about 72 x 45 inches*
From the Spitzer legacies.



[NUMBER 210]

- 210 **EMBROIDERED BANNER WITH ARMS OF THE ELECTOR OF
SAXONY** GERMAN, 17TH CENTURY
On an olive-green silk ground, embroidered in chain stitch and with
applications of vari-colored silks, appears the eagle of Saxony with
outspread wings, crowned and bearing on his breast the quartered
arms of saxony. In the claw is held an orb of blue. *Size, 72 x 104 inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]

- 211 **LARGE COVER OF SILK, SILVER AND GOLD BROCADE OF
THE LOUIS QUINZE PERIOD** FRENCH, 18TH CENTURY
On a "gorge-pigeon" ground, with climbing flower garlands in multi-
colored silks and gold thread. The ground of a rich changeant tone.
In remarkably fine state of preservation. *Size, 80 x 63 inches*
From the Spitzer legacies.



[NUMBER 212]

212 NEEDLEPAINTED SILK PICTURE OF THE RENAISSANCE

FRENCH, EARLY 17TH CENTURY

Representing the Last Supper. An outstanding and complete example, with the figures of Christ and the apostles screened by a columnar arcade, worked au passe in long stitch and in soft multi-colored silks. In its contemporary carved and gilded frame.

Size in frame, 16½ x 28 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

213 IMPORTANT HORIZONTAL PANEL OF SILK BROCADE OF THE LOUIS QUINZE PERIOD

VENETIAN, MID-18TH CENTURY

An exceedingly rare fabric designed with architecture and formalized flower compositions in ogives, the colors being of bright multi-colored silks with green, golden-yellow and rose predominating, on a rich dark mustard ground.

Size, 40 x 137 inches

From the Spitzer legacies.



[NUMBER 214]

214 SET OF SILVER EMBROIDERED HORSE-TRAPPINGS ON CRIMSON VELVET

SPANISH, 17TH CENTURY

Comprising saddle cloth and pistol holders, all richly embroidered with floral volutes of a very fine basketry pattern surrounding armorial shield crested by fleur-de-lisé crown. The pistol holders with one bearing; the saddle cloth with two. In remarkably fine state of preservation. (3)

From the Spitzer legacies.

[SEE ILLUSTRATION]

185-

215 CHASUBLE OF CRIMSON VELVET AND DRAP D'OR

GENOESE, 16TH CENTURY

175- Cut with bold tulip volutes finely dotted and with fretted leaves on a gold-cloth ground. Exceedingly rare.

From the Spitzer legacies.

216 IMPORTANT LOT OF CRIMSON VELVET ON DRAY D'OR

GENOESE, 16TH CENTURY

65- Composed of stoles, maniples and squares of the same fabric as the preceding. Sufficient yardage for the cover of a chair. (14)

From the Spitzer legacies.



[NUMBER 217]

217 CIRCULAR COVER OF SILK AND BULLION EMBROIDERY

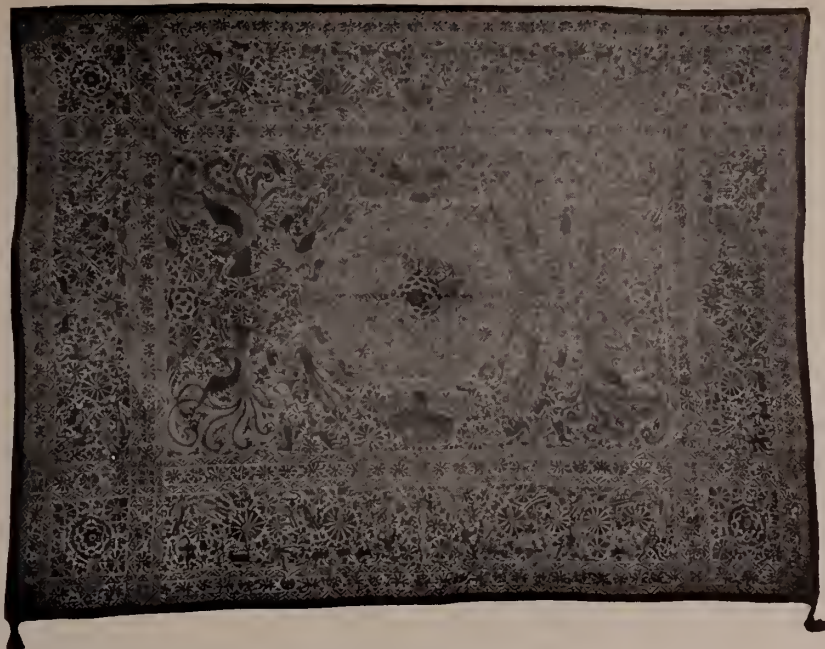
SINO-HISPANIC, 17TH CENTURY

225- Remarkably fine and delicately worked fabric with eccentric designs of silver bullion palmettes, bow-knots and garden flower branches, and with floral compositions rising from amphorae of silver bullion; narrow outer border. The work done in soft multi-colored silks. On a sturdy faille of dark blue.

Size, 86 x 82 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 218]

218 IMPORTANT EMBROIDERED SPREAD FOR DAIS

INDO-PORTUGUESE, 17TH CENTURY

The centre formed by a large rosette with eccentric flowered arches and triple borders, surrounded by a superb spandrel design of tropical birds with feathers terminating in volutes, deer, boars and tigers arranged in heraldic fashion, flanking a flower-filled vase. The exterior border with remarkable representations of hunts, with hunters, deer and hare, and macaws perched upon branches; also flower compositions in square medallions. The whole worked in gold and colored silk threads on a white linen ground. Contemporary tassels.

Size, 104 x 86 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 219]

219 **LARGE THRONE HANGING OF SILK AND BULLION EMBROIDERY**

SINO-HISPANIC, 17TH CENTURY

The centre with crowned double-eagle, surrounded by an all-over design of flowered branches rising and falling. The leaves of basket weave in gold and silk embroidery of blue and rose. The branches of cord embroidery in golden silk. Triple border to harmonize. Slight defects at the edge. On a soft celadon ground.

Size, 117 x 85 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 220]

220 **IMPORTANT THRONE HANGING OF SILK AND BULLION EMBROIDERY**

SINO-PORTUGUESE, 17TH CENTURY

The centre with a pelican feeding its young in a bold cartouche of foliations, surrounded by a magnificent composition of volutes tied with ribands with birds perched upon their branches, and others in flight. The pattern of palmettes and peony flowers. Triple borders to harmonize. The work done in multi-colored silks and basket weave of gold on a dark blue satin ground. Contemporary silk frame and tassels.

Size, 123 x 88 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

220-

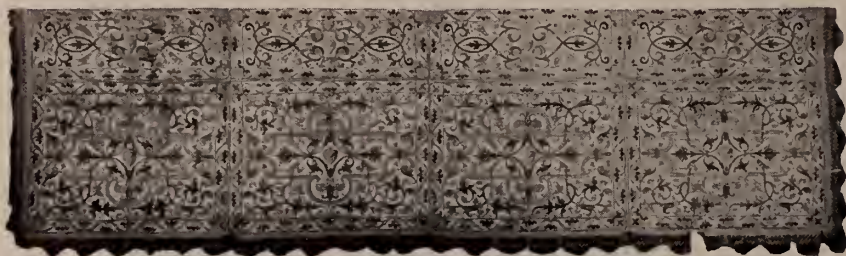
221 **COPE OF CRIMSON BROCATELLE ON DRAP D'OR AND ARGENT GROUND**

SPANISH, 17TH CENTURY

Woven with designs of amphorae with stiff-leaf flower composition in palmette volutes, forming ogives. In tones of rose and silver on a gold ground. The hood and the orphreys with their original fringes and two-toned arabesques of gold and silver. Slight defects to the border.

Size, 117 x 49 inches

From the Spitzer legacies.



[NUMBER 222]

222 **ANTEPENDIUM OF SILK AND GOLD EMBROIDERY**

ITALIAN, 17TH CENTURY

Large bandeau composed of four panels, each centred upon a pierced heart and designed with interlaced acanthus volutes of brilliant rose, blue, green and cream on a soft golden-yellow ground.

Size, 75 x 25 inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 217, No. 42.

SALE, PARIS, 1893, CATALOGUE NUMBER 3088; Atlas, Plate LXV.

[SEE ILLUSTRATION]

223 **IMPORTANT THRONE HANGING OF SILK EMBROIDERY**

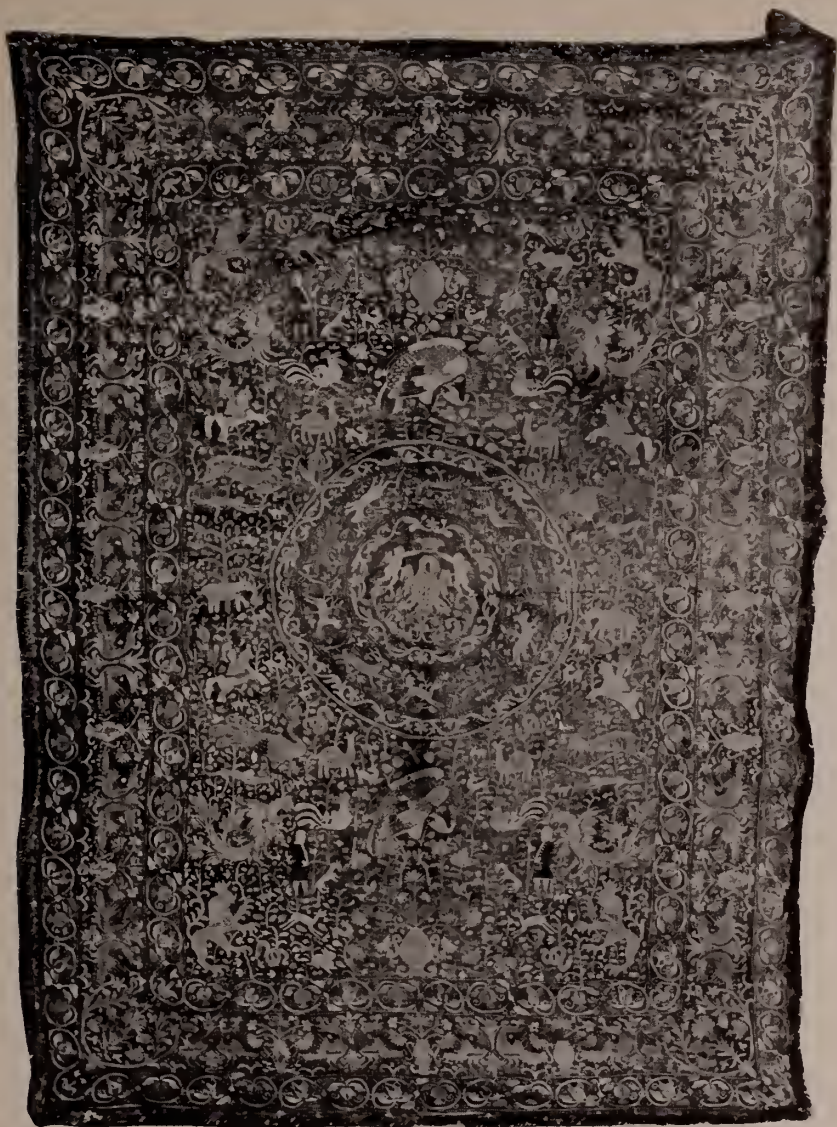
INDO-PORTUGUESE, LATE 17TH CENTURY

The centre with a pelican feeding its young under crown borne by cherubim and placed in a cartouche of foliations. This medallion surrounded by a border with animals of the chase. An enchanting composition of huntsmen, hounds and deer, shepherd and sheep, poultry, etc. Triple border of most imaginative design with heraldic beasts and floral volutes, the work done in soft polychromy on a green needlework ground. Contemporary silk fringe and tassels.

Size, 108 x 79 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



IMPORTANT THRONE HANGING
OF SILK EMBROIDERY

[NUMBER 223]

224 **PANEL OF FIGURED BROCATELLE OF THE RENAISSANCE,
IN ELABORATE FRAME WITH AGATE PLAQUES**

ITALIAN, 16TH CENTURY

120- Depicting the Adoration. The figures are woven in tones of white, blue, green and silver on a crimson ground. Right hand corner missing. The frame of the seventeenth century of ebonized pearwood with a broad centre band of vividly figured agate jaspé of a rare variety, mounted with plaquettes of gilded bronze.

Size in frame, 18 x 17 inches

From the Spitzer legacies.

PAINTED ENAMELS

NUMBERS 225-237

225 **FOUR PAINTED ENAMEL SPANDRELS, BY PIERRE COURTEYS**

LIMOGES, 16TH CENTURY

75- The enrichments of a mirror frame, each triangle with winged amour rising from clouds. In rose-tinted gray monochrome enamels on a dark brown ground. Slight defects.

From the Spitzer legacies.

[SEE ILLUSTRATION]

226 **TWO PLAQUES OF PAINTED LIMOGES ENAMEL, BY PIERRE
COURTEYS**

FRENCH, CIRCA 1570

60- The cover enrichments of a coffret or of the pediment of a frame, both representing angels and amorini in clouds of deep blue and white. (2)

Size of each, 3½ x 5 inches

Compare "La Collection Spitzer", Paris, 1891, vol. 2, p. 56, No. 122. From the Spitzer legacies. Inventory No. 3949.

[SEE ILLUSTRATION]

[225]

[226]

[225]



[225]

[226]

[225]

PAINTED ENAMEL
SPANDRELS AND PLAQUES
BY PIERRE COURTEYS



[NUMBER 227]

227 OVAL LIMOGES ENAMEL PLAQUE IN THE STYLE OF THE 16TH CENTURY

The centre with a representation of a feast of the gods in grisaille with flesh heightenings of crimson. The exterior border with masks, monsters and emblems in grisaille and flesh-color with heightenings of blue on a black ground. The under side boldly architectural with masks and satyr body volutes. At the bottom of plate, the initials I. C.

Length, 20½ inches; width, 15¾ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[228]

[382]

[228]

228 TWO BALUSTERS OF PAINTED ENAMEL

PERSIAN, 16TH CENTURY

Piriform. On a ground of Persian blue, with arabesque enrichments of gold and flowers of blue-green and yellow, are laid interlaced strap designs of white enamel, slightly raised. Exceedingly rare.

Height, 8½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 229]

229 **FOUR ENAMELLED STATUETTES, GOLD MOUNTED AND ON STANDS OF LAPIS** SPANISH, EARLY 17TH CENTURY

Representing the four elements. The seated nude bodies of amorini covered with snow-white enamel and draped with scarves of rose, blue and gold. Their hair is gilded, and their wings are enamelled in polychromy. One, allegorical of Water, holds a dolphin and an iridescent shell, draped with a net of gold. Earth is symbolized by a serpent and a flower-filled cornucopia, air by a bird and a pair of trumpets, and fire by a torch and the emblem of lightning. The socles are rectangular. Plinth of richly veined lapis with gadrooned members of enamel, partly gilded. (4) *Height, 5½ inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 230]

230 PAINTED LIMOGES ENAMEL PLAQUES OF CHRIST AND THE VIRGIN FRENCH, 16TH CENTURY

By Leonard Limosin. Composition of two plaques in one frame. At the right, under an arcade, the bust of Christ in profile to the left, the shoulders and robes of blue and gold, his hair surrounded by a halo of gold. At the left the Virgin, with a dark blue mantle covering her head and shoulders. Beneath are two plaques of black enamel with gilded enrichment, the frame with plaques of rose-colored enamel with gilded scrolls of a later date.

Size with frame, 9¼ x 11½ inches

Described in "La Collection Spitzer," Paris, 1891, vol. 2, p. 38, No. 59. SALE, PARIS, 1893, CATALOGUE NUMBER 475; Atlas, Plate XIII.

[SEE ILLUSTRATION]



[NUMBER 231]

231 **DRAGEOIR OF PAINTED LIMOGES ENAMEL BY JEAN COURTEYS [JEAN DE COURT]** FRENCH, MID-16TH CENTURY

Hemispherical in form; the coupe rests on a vase-shaped baluster and molded foot. The cover is conical, with a double curve. The interior of bowl: Eve giving Adam the apple of knowledge of good and evil; border of gold arabesques. The exterior of bowl with interlaced straps framing satyr masks. On one of the straps the signature, I. C. The ground semé with gold volutes; border of beads. On the foot festoons and bouquets of fruit, suspended from lions' masks among other harmonizing ornaments. Black counter enamel semé with rosettes and fleur-de-lys of gold. The cover with representations from the story of Adam and Eve in three distinct compositions, and crested by a finial of bronze composed of a seated allegorical female figure holding an armorial shield charged with a griffin rampant. The interior of the cover with thermae bearing grotesque heads and composite winged beasts. Border of a festoon of fruit and foliations. Grisaille, the painting simulating relief, the flesh salmon-colored and heightened with gold. Slight restorations.

Height, 11 inches; diameter, 7½ inches

Illustrated and described in "La Collection Spitzer," Paris, 1891, vol. 2, pp. 65 and 66, No. 146.

SALE, PARIS, 1893, CATALOGUE NUMBER 561; Atlas, Plate XVI.

[SEE ILLUSTRATION]



[232]



[233]

232 SALIERE OF PAINTED LIMOGES ENAMEL, ATTRIBUTED TO JEAN DE COURT, CALLED VIGIER FRENCH, 16TH CENTURY

In the form of a straight hexangular plinth, each panel with one of the Labors of Hercules, slightly raised, in enamels of flesh, orchid, green and blue on a dark brown ground semé with fleurettes. Background of a Renaissance throne bed. The panels with the figure of Hercules and the legend of each labor inscribed in gold. The top and bottom with umbo painted with profile portraits of classic heads and with border ornament of Tudor roses with foliated stands. One panel with interlaced monogram in gold, J. C. Some restorations.

Size, 3 x 3 inches

300— From the Spitzer legacies. Inventory No. 3939.

[SEE ILLUSTRATION]

233 SALIERE OF PAINTED LIMOGES ENAMEL

In form similar to the preceding, but of later workmanship; the decoration recalling the hemispherical salieres of the Spitzer collection. One sees in the six panels groups of lovers in Renaissance costumes, walking and in rowboats, a whimsical representation of Neptune's courtship and other mythological motifs. At the top and bottom, in umbo, profiles of imaginative Juno and Jupiter. Slight defects.

Size, 3 x 3 inches

From the Spitzer legacies. Inventory No. 3938.

[SEE ILLUSTRATION]



[NUMBER 234]

234 COUPE OF LIMOGES ENAMEL

FRENCH, 16TH CENTURY

A shallow bowl on conical outcurved foot. The interior in opaque and translucent enamels. With an equestrian subject, presumably Curtius, in Roman armour of gold, blue and crimson, approaching the walls of a town of medieval architecture. To the right warriors in Roman armour with brilliantly enamelled mantle, on foot. The borders with geometrical patterns on brown and black. The under side with mascarons in color and flesh on a ground of black enriched with strapwork arabesques in white. The foot with amorino bodies and festoons. Some restorations.

Height, 3 inches; diameter, 7½ inches

From the Spitzer legacies. Inventory No. 3944.

[SEE ILLUSTRATION]



[NUMBER 235]

235 **LARGE OVAL PAINTED ENAMEL PLAQUE, BY LEONARD LIMOSIN**

LIMOGES, 16TH CENTURY

In the foreground St. Peter throws Malchus to the ground. In the near background Judas embraces Christ, who is seized by the soldiers, and in the distance Christ praying in the garden of the Olives. The enamels of brilliant polychromy and monochrome with heightenings of gold. Gilded bronze baguette of the seventeenth century.

Size, 13¾ x 10½ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 38, No. 60. SALE, PARIS, 1893, CATALOGUE NUMBER 476; Atlas, Plate XIII.

[SEE ILLUSTRATION]

[NUMBER 237]



[NUMBER 236]

236 SMALL PAINTED ENAMEL MEDALLION, BY COULY
NOUAILHER

LIMOGES, CIRCA 1530

Three maidens bringing gifts to the Altar of Love. In multi-colored
enamels and monochrome on blue and green. *Diameter, 1½ inches*

From the Spitzer legacies.

[SEE ILLUSTRATION]

237 **BAISER DE PAIX WITH ENAMEL, BY JEAN III PENICAUD**

LIMOGES, EARLY 16TH CENTURY

80-
22-
Representing Saint Margaret. On an arched copper plaque, painted in brilliant polychromy, appears the full standing figure of the saint wearing fleur-de-lisé crown on her golden hair. She wears a mantle of crimson semé with fleurs-de-lys and carries a sword in her right hand and a book in her left. She treads on ground of green, outlined with gold. In the back the silhouette of the castle and the turquoise-blue sky semé with stars. At the left hand corner in a reserve, the signature, I. P. In a gilded bronze frame, elaborately gadrooned and with fleur-de-lisé cresting. For suspension.

Size, about 3½ x 2½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

IVORY, BONE, AMBER AND ROCK CRYSTAL

NUMBERS 238-261

238 **LARGE IVORY DICE**

GERMAN, PROBABLY 16TH CENTURY

25-
Each sinkage engraved with signs of the Zodiac, emblems or armorial bearings and numbers. Very uncommon. *Diameter, about 2 inches*
From the Spitzer legacies.

239 **BELL PULL OF IVORY AND GILDED BRONZE**

NUREMBERG, 17TH CENTURY

260-
Composed of vase-shaped baluster members of ivory and black horn handsomely striped, and fluted mounts of gilded bronze. A rare document of early interior furnishing. *Length, 6 feet*
From the Spitzer legacies.

240 **CARVED BAS-RELIEF OF NARWHAL TUSK**

FRENCH, BEGINNING OF 16TH CENTURY

20-
The enrichment of a sword grip. Slightly convex and tapering plaque with a very finely carved representation of the Virgin and Child with angels. In a dais of mask and leaf volutes.

Size, about 4½ x 1 inch

From the Spitzer legacies. Inventory No. 3879.

[SEE ILLUSTRATION, FOLLOWING PAGE]



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[241]

[240]

241 **CARVED IVORY COMB**

FRENCH, 16TH CENTURY

A most remarkable example of ajouré ivory carving, the centre a broad band with three medallions of profile busts in the style of the antique, divided by acanthus volutes and flanked by two levrier dogs, crouching. The twin combs with fine and coarse teeth, flanked by scrolls with dolphin body termination. Slight defects.

Size, 4 x 6 1/4 inches

A similar comb with medallions in the Musee du Louvre.

125- Compare Henry Harvard, "Dictionnaire de l'Ameublement", vol. 4, p. 186.

From the Spitzer legacies. Inventory No. 3873.

[SEE ILLUSTRATION]

242 **CARVED IVORY BAS-RELIEF**

9TH OR 10TH CENTURY

Half of an ivory plaque representing Eve receiving the apple from an unseen Adam. She is placed under an arch engraved with foliations. Very fine stiff fold treatment of the garment.

30- *Size, about 4 x 1 1/2 inches*

Nearly the same conception as shown on bronze plaquette No. 1, "La Collection Spitzer", Paris, 1892, vol. 4, p. 133 (catalogued as cast from an ancient ivory sculpture).

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 243]

243 AN EXTRAORDINARY CLEPSYDRA AND CALENDAR OF
IVORY AND AMBER

AUGSBURG, EARLY 17TH CENTURY

The centre composed of a pivoting sand glass with its four original blown glass twin bulbs divided by steel member wound with fine brass wires. Between the bulbs are balusters of amber. An indicator responds to the turning of the sand glass, moving one hour to every half turn. This indicator appears in the form of a dial of black enamel with twelve engraved numerals and with one steel hand on a richly carved molded amber disk. The circular dial is set into spandrels of finely ajouré ivory in designs of floral volutes, and it is flanked by two free standing columns with twisted amber shaft and ivory capitals and plinth. The entablature in two ivory reserves inscribed: SEMPER PRIMA and SEMPER ULTIMA. The pediment with a female figure allegorical of Time in ajouré ivory plaque and flanked by four heads of horses as finials. The ear brackets also with allegorical figurines in ivory in compositions of amber, and in the sub-basement a group of figures: an Oriental driving a chariot

[DESCRIPTION CONCLUDED ON FOLLOWING PAGE]

and Ceres holding a cornucopia. Beneath the sand glass a very fine profile bas-relief of a Roman. The oblong plinth in the form of a casket serves as an inkwell with covered ink receptacles and pen compartment, one cover crested by a lion holding an orb. The apron of exquisite workmanship bears seven medallions in finely carved ivory with marine putti and reserves of amber etched with floriations. The voluted feet of gilded bronze crested by satyr masks. The back with calendar dial, the months indicated in plaques of amber, the days on a graduated scale. Also richly adorned with allegorical ajouré ivory plaques. Probably unique of its kind.

Extreme height, 21½ inches; width, 11 inches; depth, 10 inches
From the Spitzer legacies. Inventory No. 4000.

[SEE ILLUSTRATION]

244 **BAS-RELIEF OF CARVED IVORY TUSK** FRENCH, 16TH CENTURY

The portrait of Juana de Aragon. Nearly full face, with diadem framing her face and screening the veil. Her bodice in the style of the Renaissance. In contemporary circular boxwood frame.

Diameter with frame, 3½ inches

Juana de Aragon, popularly called Jeanne la Folle, was the wife of Philip Le Beau. She was Queen of Castile and Aragon, and a most picturesque personality.

From the Spitzer legacies.



[NUMBER 245]

245 CARVED IVORY DIPTYCH

FRENCH, 14TH CENTURY

Each wing divided in three bas-reliefs; depicting in six compositions the life of the Holy Virgin. A great multitude of small figures, holy women, apostles, angels playing musical instruments, and others holding chalices, people these small panels. The characterization is particularly remarkable. The three upper bars dividing the story are enriched with small quatrefoil rosettes. Traces of polychromy. Veined white texture. Silver hinges and clasps of later date.

Size, about 4 x 5 inches

From the Spitzer legacies. Inventory No. 3870.

[SEE ILLUSTRATION]



[NUMBER 246]

246 COFFRET OF BLUE VELVET AND TINTED BONE

SPANISH, 17TH CENTURY

Oblong, with domed cover, furnished with twelve oviform medallions. Of engraved narwal tusk outlined with India ink on panels of palisandre-wood with figure compositions representing Jupiter, Venus, Mars, Luna, Eolus, Mercury; the four parts of the world, including a very uncommon representation of America; and the profile portraits of Charles V and Philip II. The interstices are filled by contemporary blue silk velvet, framed by bands of bone outlined with guilloche. The cover with a baroque handle of gilded bronze and elaborate mounts. Part of escutcheon lacking. On pearwood plinth. On the shield, placed beside the allegory of Africa, the monogram of the craftsman. *Height, 6 inches; width, 10½ inches; depth, 6 inches* From the Spitzer legacies. Inventory No. 1757.

[SEE ILLUSTRATION]

247 **CARVED NARWHAL TUSK BAS-RELIEF OF COSIMO I DE
MEDICI IN ARMOUR** ITALIAN, 16TH CENTURY

Bust portrait to the right of the bearded Prince. In rich armour ornamented with mask and foliations and wearing the order of the Golden Fleece. In modern wood frame.

Diameter of medallion, 2½ inches

From the Spitzer legacies. Inventory No. 3882.

35-

248 **TWO PLAQUETTES OF ENGRAVED NARWHAL TUSK**

ITALIAN, CIRCA 1600

Representations from Ariosto's "Orlando Furioso." On one plaque Bireno deserts Olympia; on the other, the duel between Sacripante and Rinaldo. Interesting details of sailing ships and Roman armour. Contemporary molded ebonized pearwood frames with spandrels of palisandre-wood. (2)

Size in frames, 5¼ x 7 inches

From the Spitzer legacies. Inventory No. 3883.

[SEE ILLUSTRATION, FOLLOWING PAGE]

65-

249 **THREE PLAQUETTES OF ENGRAVED NARWHAL TUSK**

ITALIAN, CIRCA 1600

Composed of one large and two small plaques. From the same series as the preceding. Illustrating Angelica's appearance before Charlemagne and two equestrian groups of engaging detail. (3)

Size in frames, 5¼ x 7 inches; and 2¾ x 3¾ inches

From the Spitzer legacies. Inventory No. 3884.

70-

250 **TWO PLAQUETTES OF ENGRAVED NARWHAL TUSK**

ITALIAN, CIRCA 1600

From the same series as the preceding. Ruggiero throws his shield in the well; and Astolpho on horseback. Unusual architectural detail of the fountain. Cracked. (2)

Size in frames, 5¼ x 7 inches

From the Spitzer legacies. Inventory No. 3884.

75-



[248]

[251]

[248]

251 TWO PLAQUETTES OF ENGRAVED NARWHAL TUSK

ITALIAN, CIRCA 1600

From the same series as the preceding. Ariondante before Charlemagne; and Rodomonte and Isabella. Of considerable interest as the tent bears the Cross of Knights of Malta, the godfathers of the Red Cross. One cracked. (2) *Size in frames, 5¼ x 7 inches*

From the Spitzer legacies. Inventory No. 3884.

[SEE ILLUSTRATION OF ONE]

252 LARGE ARCHITECTURAL PLAQUETTE OF ENGRAVED NARWHAL TUSK

ITALIAN, CIRCA 1600

From the same series as the preceding. In a magnificently planned doorway, flanked by caryatids and crested by an arch with armorial shield in cartouche, appears an arched panel with Orlando on horseback. The spandrels and stiles of the doorway are enriched with amorini and volutes. Restorations. *Size in frame, 11 x 8 inches*

From the Spitzer legacies. Inventory No. 3884.

[SEE ILLUSTRATION]

253 TWO PLAQUETTES OF ENGRAVED NARWHAL TUSK

CIRCA 1600

Representing the story of Tarpeia, the daughter of Spurius. The drawing is of a spirited character. The palisandre-wood frames are highly architectural and bear ornamental style and spandrel enrichment of masks and volutes. Cracked. (2)

Size in frames, 10 x 6 $\frac{3}{4}$ inches

65- From the Spitzer legacies. Inventory No. 3884.

[SEE ILLUSTRATION]

254 CARVED IVORY STATUETTE ON AN ORB OF LAPIS,
REPRESENTING TIME

FRENCH, 17TH CENTURY

120- Attributed to Pierre Puget. The winged, bearded, nude figure draped with a loin cloth is seen in flight, with his left knee resting upon the globe of lapis. The veining of the orb has been ingeniously used in simulation of the maps on a terrestrial globe. On a plinth of Sienna marble of a later date. Minor defects.

Height with plinth, 11 inches

From the Spitzer legacies. Inventory No. 3884.

255 NORMAN CASKET OF ENGRAVED NARWHAL TUSK

11TH CENTURY

850- An object of singular importance, in the form of an edifice. The rectangular case is covered with four plaques, laid in small sections. The face represents a centaur discharging his arrow at a deer; the equine body enriched with spots indicated by circular disks. Between the archer and the deer stands a tree, with trellised foliations. The motif, like the following, appears as a reserve in the walls of a tower with repeated arched openings. The left return with a ship manned by warriors with conical helmets, and hatless galley slaves. The bow of a ship bears the sign of the Cross; the single sail is trellised. The right return with a duel of warriors in conical helmets and wearing kilts. Both with groups of seconding soldiers, bearing spears, some with pennants. The reverse with two horsemen carrying lances, one with pennant, and pointed targes. The cover with two angels flanking the Cross, monsters, heraldic lions separated by primitive foliations, and two unicorns. Considerable remains of ancient polychromy of green and scarlet. The wood interior was apparently reinforced at a much later date, but shows considerable antiquity. Of the four knobs cresting the cover, one seems of sub-

[DESCRIPTION CONCLUDED ON FOLLOWING PAGE]



NORMAN CASKET
OF ENGRAVED NARWHAL TUSK
[NUMBER 255]

sequent addition. The wrought iron ring is contemporary. The woodwork on the interior of the cover seems untouched with the exception of the peg.

Height, 7 inches; width, 9 inches; depth, 7 inches

It appears that the late Frederic Spitzer acquired this casket at a convent in the Alpine countries.

The form of the helmets, spears, targes and kilts appears closely akin in detail to the forms shown in the Bayeux tapestries. The spears similar to Nos. 29 and 30, British Museum: compare Laking, "European Armour and Arms", vol. 1, chapter 2, p. 32.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 256]

256 MARRIAGE COFFRET WITH MOSAICS OF BONE

NUREMBERG, DATED 1539

200- Remarkable example of early figure marqueterie. The case of fruit-wood enriched on all sides with imaginative compositions. The cover, on the exterior, is a whimsical representation of the burning of a witch and the departure of her soul on a broomstick. The interior with Orpheus enchanting the animals and the judgment of Paris. Also pertinent legend in German. The aprons with mermaids, bearing masks, and tritron volutes with banderoles inscribed as follows: HANS WAGNER PIX[IT] SC[ULPSIT] HIFTER MDXXXVIII. The box is closed with an intricate locking device, acting upon two wrought iron fleur-de-lisé springheads. The wealth of detail in the designs of architecture, figures and animals, and the informative interest in the symbols places this casket very high among the objects of this collection. *Height, 4 inches; width, 17 inches; depth, 7 $\frac{3}{4}$ inches* From the Spitzer legacies.

[SEE ILLUSTRATION]

257 TWO MEDALLIONS OF GILDED EGLOMISE

DANUBE SCHOOL, 16TH CENTURY

110- Oval bombé plaques of rock crystal, enriched with underglass enamels of scarlet and white with copious use of gold. The plaques represent the Calvary and Christ on the Mount of Olives. Contemporary molded pearwood frames. (2) *Size of each, 2 $\frac{3}{4}$ x 2 $\frac{1}{4}$ inches* Similar examples in "La Collection Spitzer", vol. 3, 1891, p. 68, Nos. 17 ff. Compare eglomisés at the Metropolitan Museum, New York.

From the Spitzer legacies.



[NUMBER 258]

258 **CHESSBOARD OF ENGRAVED IVORY** GERMAN, 16TH CENTURY

In the form of a shallow box, hinged in the centre, and presenting on the interior the chariots of Mars, Apollo and birds. In the borders, motifs of hunts. The interior with backgammon board in colored and engraved bone marqueterie. The exterior for chess and marelle, adorned with cartouches containing Latin proverbs and scenes from Aesop's fables. The chessboard with profile heads of contemporary personages of the Renaissance, and others of classical antiquity. Minor defects.

Size, 16 inches square

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 253, No. 2. SALE, PARIS, 1893, CATALOGUE NUMBER 2989; Atlas, Plate 64.

[SEE ILLUSTRATION]

259 **SET OF THIRTY CARVED AMBER CHESSMEN**

GERMAN, 16TH CENTURY

The kings, queens, castles and bishops, being of particularly attractive workmanship, and of richly translucent quality of gold-colored amber. Three imperfect.

From the Spitzer legacies.

260 **FOUR ROCK CRYSTAL MOUNTS**

ITALIAN, 16TH CENTURY

Composed of two vase handles in the form of dragon and composite creature and two foliated and scrolled supports. Rare examples. (4) For similar parts compare details on rock crystal vases in "La Collection Spitzer", Paris, 1892, vol. 5; Atlas, Plate LIX.

From the Spitzer legacies.

261 **FIVE FRAGMENTARY OBJECTS OF CUT AND ENGRAVED
ROCK CRYSTAL, TWO MOUNTED IN SILVER-GILT**

FRENCH AND GERMAN, 16TH AND 17TH CENTURIES

Composed of foot of bocale, octangular, finely mounted in silver gilt and exquisitely etched with allegorical figures and their emblems; oval frame fragment with composite creature and birds; quadrangular reliquary mounted in silver-gilt; and foot with spiral canulations. (5)

From the Spitzer legacies. Inventory No. 3933.

BRONZE

NUMBERS 262-267

262 **ENAMELLED BRONZE DOOR-KNOCKER DAMASCENED WITH
SILVER** ARAB

Composed of huge eight-cornered star, ajouré and enamelled in engraved floral arabesques and inscriptions. Circular backplate. Elaborately engraved. *Height of knocker, 10½ inches*

From the Spitzer legacies.

263 **BRONZE STATUETTE OF A MERMAID** ITALIAN, 17TH CENTURY

Major part of a door-knocker. An uncommonly imaginative conception. Brown lustrous patina. *Height, 5½ inches*

From the Spitzer legacies.

264 **BRONZE DOOR-KNOCKER** ITALIAN, 16TH CENTURY

Formed by twin branch with multiple knot flanked by acanthus and crested by rams' head ornaments ruggedly incised, their necks tied by twin bands. Most uncommon example. *Size, 5¾ x 5½ inches*

From the Spitzer legacies.

[SEE ILLUSTRATION, PAGE 45]



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265 **BRONZE MORTAR**

ITALIAN, 16TH CENTURY

The sloping body with six buttressed divisions, between which are placed the images of the good shepherd in low relief. The rim with a series of rosettes.

Height, 3¼ inches; diameter, 5 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

266 **SILVERED BRONZE BELL**

ITALIAN, 16TH CENTURY

The centre with a wealth of bas-relief ornamentation, representing triton on seashore, mermaids with children, etc., in a continuous composition. The lip with acanthus, the upper rim with guilloche.

Baluster handle of rugged make, of later addition. *Height, 7 inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]

267 **BRONZE MORTAR**

ITALIAN, 16TH CENTURY

The sloping body with winged amorino heads and divisions formed by caryatids. The brim with knotted rope ornament and rosettes. In fine state of preservation.

Height, 3½ inches; diameter, 5¼ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

BRONZE BAS-RELIEFS, MEDALS AND MEDALLIONS

NUMBERS 268-294

268 FIVE GILDED BRONZE PLAQUETTES

FRENCH AND GERMAN, 16TH TO EARLY 18TH CENTURY

Including brooch with a profile representation of Hercules and enamelled legend. Small bas-relief of the Regence with the Judgment of Paris, and plaquette with allegorical figures in a niche. A remarkably fine cartouche of the late Renaissance with Jupiter and Juno; and oblong medallion with exquisitely sculptured representation of the death of Lucrezia, with fine detail of modelling of horse and dog.

Diameter of each, about 1½ inches

From the Spitzer legacies.

20-

269 TWO CIRCULAR BAS-RELIEF PLAQUETTES OF GILDED BRONZE

FLEMISH, 16TH CENTURY

One a group of lovers in the costume of the Renaissance; the other an allegorical nude figure with ewer. (2) *Diameter, 1¾ inches*
From the Spitzer legacies.

32 5

270 TWO GILDED BRONZE PLAQUETTES

FRENCH, EARLY 17TH CENTURY

The side wings of a triptych. Representing SS. Jerome and Sebastian. Dexterously worked in bas-relief. In rectangular frame fitted with their emblems. Pediment and plinth with mask volutes.

Size of each, 7 x 3 inches

From the Spitzer legacies.

35-

271 **BRONZE BAS-RELIEF BY PIETRO PAULO NARDI**

ITALIAN, 16TH CENTURY

Christ and the Virgin. Rectangular. Bust representations, three-quarters facing. Christ with long wavy hair, his halo with incised enrichments. He holds an orb in his left hand. The Virgin with her hands in an attitude of prayer; her cloak with a star on shoulder.

Size, 4 x 5½ inches

70- Pietro Paul Nardi was a celebrated sculptor of the Renaissance. He was known as "left-handed Romano".

From the Spitzer legacies.

[SEE ILLUSTRATION]

272 **THREE BRONZE PLAQUETTES OF THE PADUAN SCHOOL**

ITALIAN, 15TH CENTURY

Plaques of a coffer or inkstand.

(a) Rectangular plaque, the centre with two cornucopiae forming wreath and flanked by two groups of centaurs with nymphs astride. To the right a viol on the ground and to the left pipes of Pan.

Size, 8½ x 2½ inches

110- (b) Two plaques, each with head of Gorgon Medusa forming centre.

(3)

Size, 4¼ x 2½ inches

Plaque *a* figures as No. 412 in Emile Molinier, "Les Bronzes de la Renaissance", Les Plaques. Catalogue Raisonné, Paris, 1886; and is described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 162, No. 104.

SALE, PARIS, 1893, CATALOGUE NUMBER 1599; Atlas, Plate 43.

Plaques *b* from the Spitzer legacies.

[SEE ILLUSTRATION]

273 **GILDED BRONZE PLAQUETTE, SCHOOL OF DONATELLO**

ITALIAN, 15TH CENTURY

Triumph of Love. Oblong, Eros on a chariot driven by three horses and preceded by a group of slaves. The back signed OTNA-G.

Length, 2¾ inches

10- From the Spitzer legacies.

274 **OVAL BRONZE PLAQUETTE ALLEGORICAL OF ABUNDANCE**

PADUAN, 16TH CENTURY

10- Young woman in flowing draperies, holding a sceptre, pressing her breast to the mouth of a cornucopia borne by a griffin.

Size, 4½ x 3¼ inches

From the Spitzer legacies.

BRONZE BAS-RELIEF
BY PIETRO PAULO NARDI

[NUMBER 271]



THREE BRONZE PLAQUETTES
OF THE PADUAN SCHOOL

[NUMBER 272]

275 **SMALL BRONZE PLAQUETTE OF THE PADUAN SCHOOL**

ITALIAN, 15TH CENTURY

Representing Hercules and the Nemean lion. Rectangular. Hercules is seen wrestling with a lion which digs its claws into his arm. To the right a case of arrows behind a tree. *Size, 2¼ x 2½ inches*

57¹² Formed part of group Number 272 of this sale, and probably by the same master.

From the Spitzer legacies.

276 **BRONZE BAS-RELIEF OF THE PADUAN SCHOOL: THE ADORATION**

ITALIAN, EARLY 16TH CENTURY

Rectangular panel; the foreground with the holy family placed against the outlines of a gabled hut. To the left, the kings with their gifts. In the upper background, riders on horseback and others on camels. One of the outstanding examples of this collection.

25¹² *Size, 4½ x 3 inches*

From the Spitzer legacies.

277 **SIXTEEN BRONZE BAS-RELIEFS, IN ONE FRAME**

NUREMBERG, EARLY 17TH CENTURY

65¹² Depicting incidents from the life of Christ and the life of the Virgin, in figure composition of most imaginative appeal. Some with exceedingly interesting architectural detail. In gilded and molded frame.

Size in frame, 22 x 18 inches

From the Spitzer legacies.

278 **BRONZE BAS-RELIEF OF SATYRS AND DRYADS: WOUNDED SATYR ATTENDED BY YOUNG DRYAD**

ANONYMOUS FRANCO-ITALIAN, EARLY 17TH CENTURY

17¹² Longitudinal plaque. A distinguished composition of four figures. Golden-colored patina.

Size, 4 x 3 inches

From the Spitzer legacies.

279 **BRONZE PLAQUETTE BY IL RICCIO**

PADUAN, 16TH CENTURY

52¹² Atalanta and Meleagar. Sculpture in considerable relief, the two figures in spirited motion with their draperies flying in the winds. Atalanta caressing the head of a hound at her side. The modelling of the body and physiognomical characterization of the very highest quality.

Size, 3½ inches square

From the Spitzer legacies.

280 **BRONZE PLAQUETTE ATTRIBUTED TO FRA ANTONIO DA BRESCIA** ITALIAN, 16TH CENTURY

Amorino somnolent, seated on a plinth of a monument and leaning on a high molded block with his emblems applied to the front. To the right in the background, a tree. *Diameter, 2½ inches*

This bronze has been ascribed to the medaillieur Giovanni Boldu, and has been reproduced in marble.

Molinier, No. 120.

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 134, No. 8.

SALE, PARIS, 1893, CATALOGUE NUMBER 1503.

80-

281 **BRONZE PLAQUETTE ATTRIBUTED TO MODERNO (GIOVANNI GUERINO)** ITALIAN, 16TH CENTURY

Virgin and child in a niche. The Madonna is placed on a dais upon plinth faced by the motif of two amorini holding a wreath. The gallery of the plinth is exquisitely modelled with marching amorini holding garlands. To the right and left of the Virgin are columns faced by seraphim holding spears, and crested by putti supporting the festoons fastened to the arch of the niche which screens the Virgin. *Size, 2¾ x 3¾ inches*

From the Spitzer legacies.

30-

282 **BRONZE PLAQUETTE OF THE KING OF MERCIA**

GERMAN, 15TH CENTURY

To the right the King, somnolent near a fountain, in armour and wearing a mantle. Before him three daughters of William of Albanac in long medieval robes. *Height, 2½ inches*

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 148, No. 79, Plate No. 1,

SALE, PARIS, 1893, CATALOGUE NUMBER 1574.

15-

283 **BRONZE MEDALLION OF FILIPPO-MARIA VISCONTI, BY
PISANELLO**

Bust to the right of the third Duke of Milan; the head covered with a bonnet. Verso with three horsemen in armour, the one at the left the Duke, with a high-crested helmet; he is holding a lance. Background, the outlines of a city dominated by a fountain figure. Legend, face: PHILIPPVS MARIA ANGLVS DVX MEDIOLANI ETCETERA PAPIE ANGLERIE QVE COMES AC GENVE DOMINVS. Verso: OPVS PISANI PICTORIS. *Diameter, 4 inches*

Pisanello (Vittore Pisano, 1380-1456) was mentioned by Vasari as one of the greatest painters of his time. His paintings have perished but his medals have survived, recognized as the work of the greatest Italian medaillieur, as well as the first known to collectors.

135 Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 174, No. 87, Plate 2. Armand, vol. 1, p. 8, No. 23. Also published in "Le Tresor de Numismatique", Medailles Italiennes, I, Plate 1, No. 3.

SALE, PARIS, 1893, CATALOGUE NUMBER 1387; Atlas, Plate XXXIX.

[SEE ILLUSTRATION]

284 **IMPORTANT BRONZE MEDAL OF JEAN DUMAS BY NICOLO
SPINELLI** ITALIAN, 1494

200 Face: bas-relief bust to the left, bearded, with long straight hair. Legend: IO. DUMAS CHEVALIER S. DE LISLE ET DE DANNEGON CHAMPELAN DU ROY. Verso: Jean de Lisle in full armour on a horse also in defensive armour, walking left and caparisoned with his arms. Legend: PRECII DECUS. *Diameter, 3½ inches*

From the P. Valton Collection, Paris.

Nicole Forzore Spinelli [1436-1499] was a Florentine medaillieur established at Lyons, where he died. Jean Dumas was with Charles VIII at Lyons.

"La Collection Spitzer", Paris, 1892, vol. 4, p. 157, No. 4, Plate No. 2. Armand, "Les Médailleurs Italiens", Paris, 1893, p. 90.

SALE, PARIS, 1893, CATALOGUE NUMBER 1304; Atlas, Plate XXXIX.

[SEE ILLUSTRATION]



[285]

[283]

[284]

285 **BRONZE MEDAL OF GIAN FRANCESCO THE SECOND
GONZAGA, BY MELIOLI**

MANTUAN, CIRCA 1481

Face: bust to the right in cuirass, beardless, the long hair crowned by round bonnet. The legend: D. FRANCICVS GON. D. FRED. III M. MANTVAE F. SPES PVB. SALVS Q. P. REDIVI. Verso: Minerva holding a spear in her right hand and a basket in her left. Legend: ADOLESCENTIAE AVGVSTAE-MELIOLVS DICAUIT—CAVTIVS. *Diameter, 27/8 inches* The archives of Mantua contain four letters bearing Melioli's signature, dated 1493 to 1500 and addressed to Gian Francesco and his wife, Isabella D'Este.

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 174, No. 86. Armand, vol. 1, p. 80, No. 4.

Published in Litta, "Famiglie Celebri d'Italia", Gonzaga, n6.

SALE, PARIS, 1893, CATALOGUE NUMBER 1386; Atlas, Plate XXXIX.

[SEE ILLUSTRATION]

286 **LEAD MEDAL OF LODOVICO THE THIRD GONZAGA BY
MELIOLI**

MANTUA, DATED 1475

Bust to the right, the beardless face dressed with a flat bonnet. Below the bust are bosses with trophy and the eagle of the Gonzaga family. Legend: LVDOVICVS II MARCHIO MANTVAE QVAM PRECIOSVS XPI SANGVIS ILLUSTRAT. The verso with Lodovico on a dais, in Roman armor and accompanied by figures of Fides and Minerva. The legend: FIDO ET SAPIENTI PRINCIPI FIDES ET PALLAS ASSISTUNT MELIOLUS SACRAVIT—ANNO MCCCCLXXV.

Diameter, 3 inches

Armand, vol. 1, p. 80, No. 2.

Litta, "Famiglie Celebri d'Italia", Gonzaga, n4.

Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 155, No. 42.

SALE, PARIS, 1893, CATALOGUE NUMBER 1342; Atlas, Plate XXXIX.

287 **BRONZE MEDALLION OF LUCA SALVIONI BY GIOVANNI
CAVINO**

PADUAN, CIRCA 1552

Face: bust to the left, beardless, with strongly accentuated features. Reverse: Ceres, standing on a boar's head, holding a book and a cornucopia. Pertinent legends.

Diameter, 1½ inches

Luca Salvioni was an important Paduan jurist.

Published in Mazzuchelli, Museum M., vol. 1, Plate XCVI, No. 7.

Armand, vol. 1, p. 131.

From the Spitzer legacies.

288 **BRONZE MEDAL OF LODOVICO, DUKE OF MONTALTO**

ITALIAN, 1638

Bust to the right with long hair. In cuirass, with draped scarf. Legend: ALOISIVS PRINCEPS DVX MONTIS ALTI ET ALCALA REGNI SICILIAE PRO RE. The verso with allegory of Force leaning on a column, the legend: IN OMNIBVS EGO and the date.

Diameter, 2½ inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 156, No. 48.

SALE, PARIS, 1893, CATALOGUE NUMBER 1348; Atlas, Plate XXXIX.

289 **BRONZE MEDAL OF ALESSANDRO BASSIANO, GIOVANNI CAVINO AND MARCO MANTOVA BENAVIDES, BY CAVINO**

PADUAN, CIRCA 1552

The face with the two busts of Bassiano and Cavino superimposed, bearded and with long hair, draped in the taste of the antique. The verso with portrait of Benavides. Pertinent legends.

Diameter, 1¼ inches

Bassiano was a Paduan scientist, Benavides a jurist and Cavino a renowned medaillieur.

Armand, vol. 1, p. 180.

Published by Mazzuchelli, Museum M., Paris, vol. 1, Plate 96, No. 7. Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 160, No. 16.

SALE, PARIS, 1893, CATALOGUE NUMBER 1316; Atlas, Plate XXXIX.

290 **BRONZE MEDAL OF ALESSANDRO BASSIANO, GIOVANNI CAVINO AND MARCO MANTOVA BENAVIDES, BY CAVINO**

PADUAN, CIRCA 1552

Another example of the preceding medal, which has been cleaned. From the Spitzer legacies.

291 **LEAD MEDAL OF NICHOLAS THE ELDER COUNT SALM**

GERMAN, 17TH OR 18TH CENTURY

The face in high relief with profile bust, the bearded head with long thick hair covered by broad-brimmed hat. Part of armour showing. Legend and the date 1521. Assay plaque of a goldsmith.

Diameter, 2½ inches

From the Spitzer legacies.

292 **BRONZE MEDAL OF ANTOINE DE BOURGOGNE (LE GRAND BATARD)**

ANONYMOUS FRENCH, 15TH CENTURY

Face: bust portrait to the right of the natural son of Philippe le Bon (1421-1504). With long, thick hair tied by riband. Legend: ANTHONIUS DE BURGUNDIA. Verso: War God and wreath; this legend in the field: NUL NE SI FROTE.

Diameter, 1¾ inches

Armand, vol. 2, p. 40, No. 3.

Published in "Le Trésor de Numismatique", Médailles Francaises, vol. 1, Plate XLII, No. 1.

Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 158, No. 6.

SALE, PARIS, 1893, CATALOGUE NUMBER 1305; Atlas, Plate XXXIX.

293 **TWO BRONZE MEDALS**

(a) MEDAL WITH PORTRAIT OF LOUIS XII FRENCH, 17TH CENTURY
The head in profile, pointed bonnet on long hair. In the field to right and left armorial bearings and the motto, CONTINUER SANS ESTRE LAS.

Diameter, 2 1/4 inches

(b) BRONZE MEDAL BY ALESSANDRO SELVI: PORTRAIT OF A FRANCISCAN ORATOR FLORENTINE, DATED 1748

15 The face with profile likeness, in flowing robes, surrounded by the legend. The verso with an adoration of the Agnus Dei, legend and date. (2)

Diameter, 3 1/2 inches

From the Spitzer legacies.

294 **TWO BRONZE BAS-RELIEFS**

(a) BRONZE MEDAL OF GIOVANNI II, BENTIVOGLIO

ANONYMOUS, 15TH CENTURY

10 Face: JOANNES BENTIVOLIUS II, BOLONENSIS. Verso: MAXIMILIANI IMPERATORIS MVNVS MCCCCLXXX.

Diameter, 1 1/8 inches

(b) BRONZE PLAQUETTE

ANONYMOUS, 17TH CENTURY

Depicting in low relief Hercules cleaning the Augean Stables. (2)

Diameter, 2 1/8 inches

From the Spitzer legacies.

DINANDERIE

NUMBERS 295-316

295 **CIRCULAR BAS-RELIEF OF DINANDERIE**

FLEMISH, LATE 16TH CENTURY

12 Representing in repoussé St. John writing the evangels; at his left his symbol of the eagle and, beyond, a group of dragons.

Diameter, 5 1/2 inches

From the Spitzer legacies.

296 **CIRCULAR BAS-RELIEF OF DINANDERIE**

FLEMISH, LATE 16TH CENTURY

12 With a composition allegorical of war and peace symbolized by figures, emblems and groups in landscape. Remarkably inventive design. In the left hand corner a cipher.

Diameter, 6 1/4 inches

From the Spitzer legacies.

297 **IMPORTANT PART OF A MONSTRANCE OF GILDED**

DINANDERIE

RHENISH, 14TH CENTURY

Octangular; each panel pierced in a design of pointed arches and quatrefoil. Set in geometrical pattern with a great number of cabochon stones, some lacking. *Size, 6¼ x 5½ x 3½ inches*

From the Spitzer legacies.

298 **DINANDERIE CENSER** IN THE ROMANESQUE STYLE, 13TH CENTURY

Gilded bronze. The cover ajouré with winged composite animals in circular medallion. The top in the form of a turret. The bowl similarly ornamented in bas-relief. Chains missing.

Extreme height, 7½ inches

From the Spitzer legacies. Inventory No. 3916.

299 **DINANDERIE EWER** HISPANO-MORESQUE, PROBABLY 16TH CENTURY

After a Persian model. Of repoussé copper and brass and ornamented with fleur-de-lisé floriations and guilloche. *Height, 9 inches*

Compare form of German burette of the Renaissance, in "La Collection Spitzer", Paris, 1890, vol. 1, p. 143, Nos. 154 and 155.

From the Spitzer legacies.

300 **ECRITOIRE OF DINANDERIE** FRENCH OR FLEMISH, 17TH CENTURY

Rectangular box of brass enriched with lions, mascarons, rosettes and fleur-de-lys volutes in corners. The interior with sand box and inkwell, with its original lead lining. Small defect on rim, but otherwise in fine state of preservation. *Size, 3 x 11 x 5¾ inches*

From the Spitzer legacies.

301 **PAIR OF FLAMBEAUX OF DINANDERIE**

FRENCH OR FLEMISH, 16TH CENTURY

Representing Mars and Minerva, their nude bodies placed on shaped plinth with etched volutes. Their heads are crested by Roman helmets. Fine old patina. (2) *Height, 13 inches*

Presumably held urns similar to examples shown in Atlas, Plate XLV, Nos. 1753 and 1754.

From the Spitzer legacies.



[NUMBER 302]

302 VELVET COFFER WITH DINANDERIE MOUNTS

FRENCH, 16TH CENTURY

The domed casket is furnished with very beautiful mounts of gilded bronze, composed of bands of acanthus and pilasters with husks and cresting of winged amorini heads. The scrolled handle on cover emanates from the mouth of two satyr masks of imaginative conception. The entire casket is covered with gold-colored velvet, considerably worn. One small piece of mount lacking.

Height, 5 inches; width, 7 inches

From the Spitzer legacies. Inventory No. 4358.

[SEE ILLUSTRATION]

303 PYX OF EARLY DINANDERIE SOUTH GERMAN, 13TH CENTURY

Cylindrical; body with slightly conical cover; the exterior fluted and with bands showing ringlet tracery. The molded cover also with elaborate tracery and cresting of a tropical bird. Loops for padlock. Feet lacking.

Height, 6 inches; diameter, 5 inches

Compare treatment of censer in "Dinanderie", by J. Tavenor-Perry, p. 132, figure 33.

From the Spitzer legacies.



[NUMBER 304]

[NUMBER 629]

304 CHASSE (SHRINE) OF DINANDERIE

SOUTH GERMAN, 13TH CENTURY

In the form of a sarcophagus, the bottom rectangular with ajouré foliations simulating the heads of croziers and similar meanders; on four club feet. The hinged cover domed and crested by an arcade in the Romanesque style with finial of a cross. On the cover also primitive traceries. Related to candlesticks of the Bamberg Cathedral. *Height, 7¼ inches; length, 6¼ inches; depth, 3½ inches*

Compare "Dinanderie", by J. Tavenor-Perry, pp. 142 and 143.

From the Spitzer legacies. Inventory No. 3910.

[SEE ILLUSTRATION]



[306]

[305]

[306]

305 SUSPENSION LAMP OF ENGRAVED DINANDERIE

HISPANO-MORESQUE, 16TH CENTURY

Nearly cylindrical body, domed at the top and with well at the base in the form of a fount of Arabic design. Fluted and enriched with horizontal bands of volutes and ringlets. Nielloed. Sturdy chain.

Height without chain, 7½ inches

Diameter of base with fount, 5 inches

45- From the Spitzer legacies.

[SEE ILLUSTRATION]

306 PAIR OF ENGRAVED AND SILVER DAMASCENED

DINANDERIE FLAMBEAUX HISPANO-MORESQUE, 16TH CENTURY

Composed of tazza on molded foot and cylindrical centre. Vase-shaped candleholder. The entire body covered with interlaced foliations, engraved and with filets of silver. In remarkably fine state of preservation. (2)

100- *Height of each, 7½ inches; diameter, 6½ inches*

Similar models were made for the enamellers of Limoges.

Compare flambeau in "La Collection Spitzer", Paris, 1891, vol. 2, p. 63.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 307]

- 307 **IMPORTANT ECRITOIRE OF REPOUSSE DINANDERIE, SILVERED AND PARTLY GILDED** AUGSBURG, 16TH CENTURY
 Rectangular in form, the cover dexterously enriched with a representation of the Triumphal Entry of Don Juan d'Austria, after the battle of Lepanto. Composed of richly armed horsemen and finely caparisoned chargers, soldiers in armour and a background of Spanish architecture, with the outline of men-of-war beyond. The four aprons with arabesques composed of festoons with suspension lamps, conventionalized armour parts, strap arabesques, etc., executed in relief on a dotted ground. The interior with legend in German. Lined with rose-colored velvet. No interior fittings.

Height, 7 inches; length, 23 $\frac{1}{4}$ inches; depth, 16 inches
 Although attributed to an Italian hand, presumably by the same craftsman as plaques of similar workmanship reproduced in "La Collection Spitzer", Paris, 1891, vol. 3, p. 46, Nos. 11 and 14; ecrtoire, p. 44, No. 7; and colored plate 3.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 308]

308 **TWO PARTLY GILDED DINANDERIE BUSTS OF BISHOP
SAINTS, FORMING RELIQUARIES, WITH THEIR MITRES**

FLEMISH, 16TH CENTURY

Of natural size, the bearded heads realistically modelled in repousse with hair, eyebrows and beard richly gilded. Wearing elaborate copes ornamented to simulate brocatelle or velvet patterned with palmette foliations and crowns; also elaborate orphreys, gilded. Hinged in two halves. The mitres are made of two sheets of copper and ornamented with gilded braid intricately repoussé with interlaced arabesques in quatrefoil. (2) *Height with mitres, 30 inches*
The reliquaries are closely related to the work of Tilman Riemen-schneider and in technique to Jacques Jongelinx, goldsmith of Antwerp dinanderie.

A very similar "chef" (as these reliquaries were called) of St. Servais at Maestricht.

Compare "Dinanderie", by J. Tavenor-Perry, p. 118.

From the Spitzer legacies. Inventory No. 4698.

[SEE ILLUSTRATION]



[NUMBER 309]

309 **GILDED DINANDERIE RELIQUARY IN THE FORM OF A
TOWER**

SOUTH RHENISH, 15TH CENTURY

Shaped as a round tower with five arcaded stories. The arches supported by engraved pilasters and divided by quatrefoil ajouré. The base with hemispherical bosses. The conical cover with a cross. One of the jewels, a moonstone, preserved. In the style of the censers prescribed by Theophilus. (2)

Height, 16½ inches; diameter, 5½ inches

Compare example in Victoria and Albert Museum, No. 32.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 310]

310 DINANDERIE AND VELVET COFFER

PISAN, 11TH OR 12TH CENTURY

Rectangular case of wood, covered with crimson velvet and furnished with coffered bands, each containing a lion passant with copper on four sides and cover. The reinforcing copper bands with fleurettes. Traces of the velvet nap still remaining. Ancient copper key of the Renaissance with head formed by fleur-de-lys. Slight seventeenth century restorations.

Height, 3¼ inches; length, 6 inches; depth, 4 inches

Compare treatment of bronze doors of Ravello and Augsburg in "Dinanderie", by J. Tavenor-Perry, London, 1910, Plates XXXIX and XLI.

From the Spitzer legacies.

[SEE ILLUSTRATION]

311 TWO EARLY OBJECTS OF DINANDERIE AND BRONZE

HISPANO-MORESQUE AND GERMAN, 16TH CENTURY

Comprising turned knob of dinanderie, damascened with silver; and support of bronze in the form of a crouching lion. The lion repaired.

(2)

From the Spitzer legacies.



[NUMBER 312]

- 312 **IMPORTANT PEWTER CORPORATION FLAGON WITH
DINANDERIE ANIMAL SUPPORTS** FRENCH, LATE 16TH CENTURY
Cylindrical, and divided into panels by pointed arches in three tiers,
each compartment with figure and grotesque representation of a
very imaginative character. The cover with masks and volutes
crested by a lion with its back screened by the shield of a guild.
The handle with fleur-de-lys poinçon and another with shield bear-
ing letter "G" and crown. The supports of composite eagle and
dolphin bodies. *Height, 18 inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 313]

313 REMARKABLE BRAZIER OF ENGRAVED DINANDERIE

FLEMISH, 16TH CENTURY

Drum-shaped, with molded members engraved on the exterior. With scenes from the life of Alexander the Great in shaped cartouches, dexterously engraved, and surrounded by deeply etched foliations. The centre member with a very fine composition of triton bodies and amours. The three supports are eagles' claws and balls. The under side engraved with rosettes. Handles in the form of stirrups. With tin lining for flowers. *Height, 9 inches; diameter, 17½ inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]

314 PARROT OF DINANDERIE

FLEMISH, 15TH CENTURY

The body with deeply incised and formalized feather ornamentation; the tail roughly indicated. The head turned slightly sideways and with wide open beak. Probably the cresting of a chandelier, or handle of a large flagon. *Height, 6¾ inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]



[314]



[315]



[316]

315 **EWER OF DINANDERIE**

15TH CENTURY

Compressed globular body, with fine canulations, on conical foot. The spout in the form of a dragon, with mascaron of a bearded head at the base. The volute handle attached to the cover, with acorn and urn finials.

Height, 9½ inches

Referred to and illustrated in "La Collection Spitzer", Paris, 1892, vol. 4, p. 198, No. 18.

SALE, PARIS, 1893, CATALOGUE NUMBER 983; Atlas, Plate 28.

[SEE ILLUSTRATION]

316 **PRICKET CANDLESTICK OF DINANDERIE**

FRENCH, 12TH CENTURY

Romanesque. The plinth with quatrefoil meanders on three claw supports. Columnar stem with globular members. The bobèche with quatrefoil on rims and four griffin gargoyles as brackets. Lower part of baluster repaired, and probably shortened. Exceedingly rare. Long pricket spike.

Height, 9 inches

Similar but more elaborate examples in "La Collection Spitzer", Paris, 1892, vol. 4, Plates I and II.

From the Spitzer legacies. Inventory No. 3935.

[SEE ILLUSTRATION]

LEAD BAS-RELIEFS

NUMBERS 317-333

317 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FRENCH, LATE 16TH CENTURY

15- The abduction of Europa. Acanthus border. *Diameter, 6¾ inches*
From the Spitzer legacies.

318 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FRENCH, LATE 16TH CENTURY

20- The pleasures of the gods. Apollo with his lyre, surrounded by groups of musicians playing musical instruments of a great variety, the most noteworthy being the organ on its elaborate base. In the sky, Pegasus and angels. *Diameter, 6¾ inches*
From the Spitzer legacies.

319 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, LATE 16TH CENTURY

12- Maquette for a salver. Centre with a group of Venus and Adonis surrounded by compositions of hunts. *Diameter, 6¾ inches*
From the Spitzer legacies.

320 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FRANCO-ITALIAN, LATE 16TH CENTURY

12- Maquette for a shield. Spirited composition centering upon the equestrian figure of Neptune, surrounded by dryads and armorini holding festoon. *Diameter, 5¾ inches*
From the Spitzer legacies.

321 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, LATE 16TH CENTURY

12- Mercury fishing at the line, in a landscape filled with most imaginative detail of landscape, architecture and animal life. *Diameter, 6¾ inches*
From the Spitzer legacies.

322 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, LATE 16TH CENTURY

15- With the partisans of Egmont and Van Horne in war council. *Height, 7 inches*
From the Spitzer legacies.

323 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, LATE 16TH CENTURY

10- Commemorating the league of the Netherlands; three men in armour, clasping hands, in an interior of Doric architecture. To the right and left allegorical figures and putti.

Diameter, 7 inches

From the Spitzer legacies.

324 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, LATE 16TH CENTURY

12- With a group of mercenaries in picturesque attire gathered before the wall of a fortified town.

Diameter, 7 inches

From the Spitzer legacies.

325 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, LATE 16TH CENTURY

12- Depicting the siege of a town, the foreground with men in armour carrying swords and muskets; background with an outline of a fortified town.

Diameter, 7 inches

From the Spitzer legacies.

326 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, LATE 16TH CENTURY

10- With an incident from the revolt of the Netherlands. In the back the coach of the Spanish governor, convoyed by mercenaries.

Diameter, 7 inches

From the Spitzer legacies.

327 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, LATE 16TH CENTURY

17- A remarkably fine plaquette in rather high relief, depicting Alexander and the women of Darius. Occupied by a multitude of equestrian figures in Roman armour, others in oriental garb and the women in the costume of the Renaissance. Background of tents and the town.

Diameter, 6 inches

From the Spitzer legacies.

328 CIRCULAR LEAD BAS-RELIEF OF THE RENAISSANCE

FLEMISH, DATED 1569

12- With the story of King Philip of Macedonia. An extraordinary plaquette of great sculptural interest, King Philip in Roman armour on horseback and his warriors on foot. Background of architecture and a harbor filled with sailing ships. On a rock the date 1569 and the initials H. C.

Diameter, 6 $\frac{3}{4}$ inches

From the Spitzer legacies.

329 **OVIFORM LEAD BAS-RELIEF**

FRENCH, 16TH CENTURY

The Court of Apollo. Composed of the muses, the River God and putti.

Size, 3 $\frac{1}{4}$ x 7 inches

From the Spitzer legacies.

330 **SMALL LEAD BAS-RELIEF**

FLEMISH, 16TH CENTURY

Plaque of unusual interest. Apparently a sacrificial ceremony of humorous portent. The figures of the participants are carefully modelled and stand out in relief against the background of architecture.

Size, 1 $\frac{5}{8}$ x 3 $\frac{1}{8}$ inches

From the Spitzer legacies.

331 **SEVEN LEAD BAS-RELIEF PLAQUETTES OF THE RENAISSANCE**

FRENCH, 16TH CENTURY

With full standing figures allegorical of Justice, War, Peace, Commerce, etc. Exquisitely modelled and with minute care to the detail of background.

Size of each, about 3 $\frac{1}{2}$ x 2 $\frac{1}{4}$ inches

From the Spitzer legacies.

332 **LEAD BAS-RELIEF OF THE STORY OF ADAM AND EVE**

FRANCO-ITALIAN, 16TH CENTURY

In three compositions; the centre Eve, her limbs transformed into a serpent body encircling the tree, tenders the apple. To the left Adam receives the forbidden fruit, and to the right, Adam and Eve are chased from Paradise by an angel.

Size, 3 $\frac{1}{4}$ x 8 $\frac{3}{4}$ inches

Related to the art of Il Riccio.

From the Spitzer legacies.

333 **SET OF NINE LEAD PLAQUETTES DEVOTED TO THE MUSES**

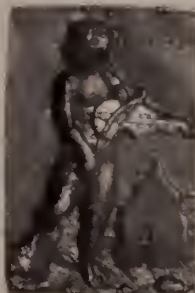
FLORENTINE, 16TH CENTURY

Each with a bas-relief representation of a putto with the emblems of a muse, the name of the muse represented engraved above. Goldsmith's models for the enrichment of book bindings. Mounted on a panel.

Size, 8 $\frac{1}{4}$ x 5 $\frac{1}{2}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



SET OF NINE LEAD PLAQUETTES
DEVOTED TO THE MUSES

[NUMBER 333]

THIRD SESSION

NUMBERS 334-485

ART OF THE CHURCH IN SILVER AND GOLD

NUMBERS 334-350

334 SILVER-GILT STATUETTE OF ST. GEORGE AND THE DRAGON

NUREMBERG, 16TH CENTURY

Uncommon representation of St. George in medieval armour, with the tail of the dragon encircling his lower limbs. *Height, 2 inches*
From the Spitzer legacies.

1750

335 SILVER-GILT STATUETTE OF ST. GEORGE AND THE DRAGON

NUREMBERG, 16TH CENTURY

Similar to the preceding, the dragon's body slightly defective. *Height, 2 inches*
From the Spitzer legacies.

750

336 SILVER-GILT STATUETTE OF THE ARCHANGEL MICHAEL

GERMAN, 16TH CENTURY

Winged and crowned and holding the shield of the crusaders. *Height, 1¾ inches*
From the Spitzer legacies.

1750

337 SILVER-GILT STATUETTE OF ST. PETER

AUGSBURG, 16TH CENTURY

In draped robes of imaginative folds. *Height, 2¼ inches*
From the Spitzer legacies.

15-

338 TWO EARLY OBJECTS OF ECCLESIASTICAL SILVERSMITH'S ART

FRENCH AND GERMAN, 16TH CENTURY

Comprising silvered pendant reliquary of the Virgin and Child; and fragmentary silver-gilt and jewel applique of St. George. (2)
From the Spitzer legacies.

1250

339 **STATUETTE OF SOLID SILVER, PARTLY GILT**

FRENCH, 16TH CENTURY

Representing the image of the Lord holding a banner. From his shoulder fall the folds of a long drapery, all gilded.

Extreme height, 4 inches

From the Spitzer legacies.

340 **TWO SOLID SILVER STATUETTES, ONE PARTLY GILT**

FRENCH, LATE 15TH AND EARLY 16TH CENTURY

Representing St. Lawrence and St. James. St. Lawrence with his emblems and St. James in the robes of the pilgrim. (2)

Height, 1¾ to 2 inches

From the Spitzer legacies.

341 **TWO OBJECTS OF THE METAL WORKER'S ART**

(a) CROWN OF THE VIRGIN, ENAMELLED ON SILVER AND BRASS

RHENISH, EARLY 17TH CENTURY

Composed of four links of fleur-de-lys on oblong panels, the latter set with large moonstones and carnelians. Two of the links with small inserts of silver etched with designs of phoenix birds, one missing.

Length, about 10½ inches

From the Spitzer legacies.

(b) BRONZE CHAIN FOR SUSPENSION

FRENCH, 17TH CENTURY

Composed of eleven links of rocaille design and circular rings.

Length, 35 inches

From the Spitzer legacies. Inventory No. 3945.

342 **THREE STATUETTES OF SOLID SILVER** FRENCH, 16TH CENTURY

Representing a group allegorical of charity and two single allegorical figurines. Elaborately dressed in the classical garments of the French Renaissance.

Height, 2½ inches

From the Spitzer legacies.

343 **STATUETTE OF THE VIRGIN AND CHILD, OF SOLID SILVER, PARTLY GILT**

GERMAN, LATE 15TH CENTURY

In voluminous robes with crown.

Height, 2¼ inches

Compare similar statuette in "La Collection Spitzer", Paris, 1890, vol. 1, p. 142.

From the Spitzer legacies.

344 NIELLO SILVER AND SILVER-GILT MEDALLION

DUTCH, MID-17TH CENTURY

30- Marriage token. Circular in form, bearing on both sides plaques of niello silver, one side engraved with a wedding ceremony within a Gothic cathedral, and on the other side a pertinent scriptural allegory. The plaques are surrounded by finely engraved silver-gilt moldings with legend in Old Dutch and quotation from the scriptures; also bearing monogram signature. *Diameter, 2½ inches*
From the Spitzer legacies.

345 GILDED AND REPOUSSE COPPER PLINTH OF A MONSTRANCE

ITALIAN, 17TH CENTURY

30- Oblong and coved. The top with eight medallions in bas-relief, four with profile portraits of Saints Ambrose, Augustin, Gregory and Jerome, and four vignettes with trees. The centre a cartouche.

Length, 8½ inches; width, 6 inches; depth, 1½ inches

From the Spitzer legacies. Inventory No. 3929.

346 SILVER GILT STATUETTE OF ST. GEORGE

GERMAN, 16TH CENTURY

40- Of solid silver entirely gilded. In medieval armour.

Height, 3¾ inches

From the Spitzer legacies.

347 REPOUSSE SILVER AND GILDED GROUP OF THE VIRGIN AND CHILD

COLOGNE, MID-17TH CENTURY

95- The Virgin wears a crown of gold and carries a sceptre in her right hand, while with her left she supports the infant Christ, with halo and orb. Plinth of clouds with amorini heads applied and a crescent of gold. The mantle of the Virgin is finely engraved with foliations, Cologne poinçon. On modern molded foot of wood. Sceptre imperfect.

Height of statuette, 7 inches

From the Spitzer legacies.

348 PROCESSIONAL CROSS OF SILVER, PARTLY GILDED

FRENCH, 17TH CENTURY

40- The mounts of the bars shaped as fleur-de-lys and very finely engraved with cartouches and fleur-de-lisé ornaments. The image of Christ of solid silver. Ebony. *Height, 14¾ inches; width, 8 inches*
From the Spitzer legacies. Inventory No. 3919.

349 **CRUCIFIX OF MARBLE AND SILVER, PARTLY GILDED**

FRENCH, 17TH CENTURY

35⁵ The cross of rare green and black Egyptian serpentine marble, on a molded plinth of silver. The figure of Christ of silver, with hair and loin-cloth gilded. Above, an ajouré ornament in the Gothic taste under the sacred cipher. Two figurines from base lacking.

Height, 9½ inches

From the Spitzer legacies.

350 **GOLD MEDAL WITH HEBRAIC INSCRIPTIONS**

PRAGUE, EARLY 17TH CENTURY

57⁵ A commemorative medal, inscribed with the ten commandments and references to the temple of Jerusalem. The face with the representation of the temple in bas-relief. The reverse with seraphim bearing an inscribed cartouche. A creation of the celebrated school of Prague goldsmiths of the early 17th century. This medal to be sold with an early volume in contemporary vellum binding, referring to the Jewish faith, with two remarkably interesting woodcuts, by Heinrich Steyner, Augsburg, 1530.

Diameter of medal, 1¾ inches

From the Spitzer legacies.

BLOWN GLASS

NUMBERS 351-363

351 **THREE PIECES OF BLOWN GLASS, TWO POLYCHROMED**

VENETIAN, BEGINNING 16TH CENTURY

7⁵ Including two covers and one foot. (3)

One cover formed part of No. 2062, SALE, PARIS, 1893.

From the Spitzer legacies.

352 **TWO GOBLETS AND ONE STEM OF VENETIAN BLOWN POLYCHROME GLASS**

VENETIAN, 16TH CENTURY

15⁵ One repaired and two fragmentary.

Height of the complete example, 13 inches

Similar examples illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 96.

From the Spitzer legacies.

353 TAZZA OF VENETIAN BLOWN GLASS WITH POLYCHROMY

VENETIAN OR FRENCH, BEGINNING OF 16TH CENTURY

The shallow bowl gadrooned, and with multi-colored enamel enrichments. Rare.

Diameter, 8¾ inches; height, 2¾ inches

Similar examples illustrated in color and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 93, color plate No. 8.

From the Spitzer legacies.

354 JASPE GLASS VASE

VENETIAN, 18TH CENTURY

Bulbous, with high sloping neck; mottled in blue, green and black.

Mount missing.

Height, 5 inches

From the Spitzer legacies.



[NUMBER 355]

355 BAS-RELIEF OF GREEN WALDGLASS BOHEMIAN, 16TH CENTURY

Representing the Madonna and child on the face of an arched plaque. Rare example of molded jaspé glass. Parts in bas-relief are covered with a dark lacquer. At the base on a ledge: A. N. A. B.

Size, 3½ x 3 inches

Compare bas-relief, "La Collection Spitzer", Paris, 1892, vol. 5, p. 21. No. 31.

From the Spitzer legacies.

[SEE ILLUSTRATION]

- 356 **STEM OF A COLORED GLASS BOCAL** VENETIAN, 17TH CENTURY
Formed by serpentine branches with incrustations of white and gray
and flanked by ear brackets in the form of bird bodies.

Height, 8½ inches

15- For similar examples, compare Atlas, Plate XLIV.
From the Spitzer legacies.



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- 357 **TWO-HANDLED VASE OF GREEN VENETIAN GLASS**
MOUNTED IN GILDED BRONZE VENICE, END OF 16TH CENTURY
Shaped and molded to resemble a pinecone, of rich emerald-green.
The mounts composed of four bands of satyr caryatides terminating
in thermae with claw-feet. S-scrolled handles, molded neck and foot.
In fine state of preservation.

Height, 4¾ inches

130- Though this vase has not passed through the Spitzer Sale, it no doubt
formed part of the following cardinal's set, Spitzer Sale Catalogue
Numbers 2012 and 2013. "La Collection Spitzer", Paris, 1891, vol. 4,
p. 97, No. 38.

From the Spitzer legacies.

[SEE ILLUSTRATION]

358 **TWO BURETTES OF GREEN VENETIAN GLASS MOUNTED IN GILDED BRONZE**

VENICE, LATE 16TH CENTURY

Shaped to resemble the form of an oinochoe, with gadrooned body and pinched lips; of a rich emerald-green texture. The mounts composed of straps crested by putto and amorino heads and collars of fleur-de-lisé ornaments. Above the S-scrrolled handle appears on one jug the letter A [aqua]; the letter v [vinum] on the other jug has been lost. A communion set known to have been made for a cardinal. One of the jugs repaired. (2)

Height, 4¾ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 4, p. 97, No. 38.

220- SALE, PARIS, 1893, CATALOGUE NUMBERS 2012 AND 2013; Atlas, Plate L.

[SEE ILLUSTRATION]

359 **VASE OF MARBLED GLASS MOUNTED IN GILDED BRONZE**

VENICE, 17TH CENTURY

Piriform body; the color simulating marble of yellow, blue-white and green. The mount composed of a foot with dolphin body volutes and two scrolled handles with bodies of nude women engaged to their curves.

Height, 12 inches

45- Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 97, No. 39.

SALE, PARIS, 1893, CATALOGUE NUMBER 2007; Atlas, Plate L.

360 **BOCAL OF BLOWN GLASS WITH INCRUSTATIONS**

VENETIAN, 17TH CENTURY

On slender stem, with interlaced branches forming eagles' heads at the base a plain bowl. The stem with the colors of blue and white with fine incrustated lines in polychromy.

Height, 10 inches

45- For similar examples, compare Atlas, Plate XLIV.

From the Spitzer legacies.

[SEE ILLUSTRATION, FOLLOWING PAGE]

361 **BOCAL OF COLORED AND UNCOLORED GLASS**

VENETIAN, 17TH CENTURY

The lyre-shaped foot with tints of blue, terminating in eagles' heads at the base of conical bowl.

Height, 10½ inches

45- Similar to examples in Atlas, Plate XLIV.

From the Spitzer legacies.

[SEE ILLUSTRATION, FOLLOWING PAGE]



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362 ENGRAVED GLASS GOBLET OF EMPEROR LEOPOLD II

VENETIAN, DATED 1666

On blown support with interlaced scrolls, enriched with lions of blue and flanked by ear brackets simulating bird bodies and heads. Finely whittled. The gold engraved as follows: LEOPOLDUS D. G. ROMAN [ORUM] IMPERATOR SEMPER AUGUSTUS VIVAT, ANNO 1666.

Height, 11¼ inches

Compare "La Collection Spitzer", Paris, 1891, vol. 3, pp. 107 and 108, Nos. 97 and 98; Color Plate No. 7; and Atlas, Plate XLIX.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 363]

363 SMALL CABINET OF EBONY AND BONE, THE INTERIOR OF
EGLOMISÉ

FRENCH, 17TH CENTURY

Rectangular case with fall front, panelled with bone and enriched with groups of garden flowers, the cornice and the escutcheon of engraved bronze. The interior of great charm, with nine drawers of varying sizes. Each drawer front with brilliantly painted eglomisé in bird designs on a gold ground.

Height, 8½ inches; width, 8½ inches; depth, 7¼ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

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HISPANO-MORESQUE AND ORIENTAL FAIENCES, AND GERMAN STONEWARE

NUMBERS 364-382

364 VALENCIA FAIENCE PLATE WITH UMBO

HISPANO-MORESQUE, 16TH CENTURY

The umbo with floriations and Allahfia inscriptions. The marli incised with trefoil and arabesques. Golden-yellow changeant metallic lustre with heightenings of blue. In good state.

Diameter, 12¾ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

30 -

365 EARLY VALENCIA LUSTRE BOWL

HISPANO-MORESQUE, 16TH CENTURY

The deep well with low boss and with Allahfia inscriptions. The broad marli with conventionalized tulips in low relief in primitive branch patterns. Changeant copper lustre. On a white ground. In nearly perfect state.

Diameter, 12½ inches

From the Spitzer legacies.

25-

[SEE ILLUSTRATION]

366 SHALLOW BOWL OF METALLIC FAIENCE

HISPANO-MORESQUE, 16TH CENTURY

The well with so-called seven-flower plant in brilliant lapis-blue on a ground semé with fleurettes of reddish copper resist. Warm cream ground. The Valencia type. Repaired, but unrestored.

Diameter, 12¼ inches

From the Spitzer legacies.

45-

367 SHALLOW BOWL OF FAIENCE OF MANISES

HISPANO-MORESQUE, 16TH CENTURY

An exceedingly rare and perfect example. The well with low boss containing a cipher and with radiations of foliated bands and trellises, the marli with simulated Latin inscription "Urbi et Orbi". Very rich red copper lustre enamels on a cream white ground.

Diameter, 10½ inches

From the Spitzer legacies.

30-

[SEE ILLUSTRATION]

368 SAUCE BOAT OF METALLIC FAIENCE

HISPANO-MORESQUE, 17TH CENTURY

Shaped in form of a vasque with attenuated body, the cream ground semé with splashes of copper resist. Scrolled handles, one slightly chipped.

Length, 7¾ inches

From the Spitzer legacies.

10-

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369 LARGE SHALLOW BOWL OF FAIENCE OF DERUTA

ITALIAN, BEGINNING OF THE 16TH CENTURY

The interior with St. Roch in pilgrim's habit, flanked by flowered bushes. The border with alternating bands of foliations and geometrical patterns. Enamels of blue and metallic mustard-yellow on white. The back enamelled yellow. Repaired. *Diameter, 17 inches* Described in "La Collection Spitzer", 1892, vol. 4, p. 70, No. 185. SALE, PARIS, 1893, CATALOGUE NUMBER 1220.

[SEE ILLUSTRATION]

370 LARGE SHALLOW BOWL OF LUSTROUS FAIENCE

HISPANO-MORESQUE, 16TH CENTURY

Rare example of golden-colored "madre-perla" lustre, the well with low boss, the decoration a repeating pattern of conventionalized tulips and tree motifs. On a cream ground. In perfect state.

Diameter, 16 $\frac{1}{4}$ inches

100- From the Spitzer legacies.

[SEE ILLUSTRATION]

371 SHALLOW BOWL OF LUSTROUS FAIENCE

HISPANO-MORESQUE, LATE 16TH CENTURY

The well with band of diapered trellis and five-star diamond among palmette foliations. Plain lustrous boss with white flower. The marli with conventionalized tulip in low relief. Red-gold lustrous enamel, on cream ground. In perfect state. *Diameter, 15 inches*

60- From the Spitzer legacies.

[SEE ILLUSTRATION]

372 SHALLOW BOWL OF LUSTROUS FAIENCE WITH UMBO

HISPANO-MORESQUE, 16TH CENTURY

With rose-gold changeant enamel. Semé with ivy leaves, palmettes and five-star flowers with heightenings of purple and yellow on a cream ground. The boss with lustrous cone crested by floral cipher in white. *Diameter, 16 $\frac{1}{2}$ inches*

80- From the Spitzer legacies.

[SEE ILLUSTRATION]

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373 LARGE FAIENCE DEEP DISH WITH UMBO

HISPANO-MORESQUE, 16TH CENTURY

The well with lustrous boss surrounded by eccentric palmette and tree motifs, detached and with heightenings of blue. The marli with conventionalized tulips in relief among uncommon gaufered foliations. Dark brown copper lustre and lapis-blue enamel. On a cream ground. Slight cracks.

Diameter, 15 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

374 LARGE SHALLOW BOWL OF LUSTROUS FAIENCE

HISPANO-MORESQUE, EARLY 17TH CENTURY

110- The deep well with brilliantly enamelled boss of red-gold changeant lustre. The well and marli with uncommonly incised foliations heightened with lapis-blue among palmette arabesques. On a cream ground. In perfect state.

Diameter, 15¼ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

375 SHALLOW BOWL OF LUSTROUS FAIENCE

HISPANO-MORESQUE, 17TH CENTURY

130- Large and perfect example, with scrolled quatrefoil in blue both in well and on marli. The boss all with iridescent lustre and with uncommon white quatrefoil in centre. Both marli and well also with palmette floriations. On a cream ground.

Diameter, 15½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

376 LARGE FAIENCE DEEP DISH WITH UMBO

HISPANO-MORESQUE, 16TH CENTURY

140- The well with diamonds containing five-point stars in blue on a cream ground with lustre flowers. The boss with broad lustre band and blue fleurette cresting. The marli with conventionalized tulips in relief. Enamels of golden changeant lustre on a cream ground. Repaired, but not restored.

Diameter, 15¼ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

377 EARLY BOWL OF LUSTROUS FAIENCE

HISPANO-MORESQUE, 16TH CENTURY

20- With very low boss in deep well, and covered with an all-over pattern of five-star flowers and pomegranate palmette foliations in changeant red-copper lustre on a cream ground. Repaired and imperfect.

Diameter, 16 inches

From the Spitzer legacies.

378 LARGE FAIENCE LUSTRE BOWL WITH UMBO

HISPANO-MORESQUE, LATE 16TH CENTURY

35- Covered with palmette foliations and floriated volutes in all-over patterns, both on marli and well. The boss with rosettes. Pale "madre-perla" lustre. Two cracks.

Diameter, 15½ inches

From the Spitzer legacies.

379 **SIEGBURG STONEWARE JUG**

GERMAN, 16TH CENTURY

100- Globular body, slightly compressed; cylindrical neck. The spout, in the form of a cannon barrel, is held by a hand which is fastened to the shoulder and terminates in a bearded human mask. Partly tinted violet. On the exterior are coats-of-arms surrounded by their legends and foliations, also partly tinted. On the collar two dark violet lions bearing an armorial shield. Very rare. *Height, 9 inches*

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 186, No. 28.

SALE, PARIS, 1893, CATALOGUE NUMBER 1644; Atlas, Plate XLIV.

[SEE ILLUSTRATION]



[NUMBER 379]

380 **LARGE BOWL OF MAJORCA FAIENCE**

HISPANO-MORESQUE, LATE 16TH OR EARLY 17TH CENTURY

60- An exceptionally fine example invested entirely with blue enamels on a rose-white ground. The deep bowl with indicated boss, decorated with three feather palm trees rising from fan-shaped trellises and connected with floral arabesques. The interior with tessellated palmette reserve, the marli simulating gadroons. In perfect state of preservation. *Diameter, 19 inches*

From the Spitzer legacies.

381 **SHALLOW FAIENCE BOWL** HISPANO-MORESQUE, 16TH CENTURY

The Valencia type. The centre with a seven-flower plant in blue, the border with trefoil meanders, dark copper changeant metallic lustre on a cream ground. Repaired, and glaze defective.

Diameter, 12½ inches

From the Spitzer legacies.

382 **SILICEOUS GLAZED EARTHEN BOWL** PERSIAN, 17TH CENTURY

The exterior with bands of floriations in three colors and stripes of blue, purple and black. The border with translucent gadroon, the interior with floral medallion bearing inscription with maker's name. Time-crack.

Diameter, 8½ inches

From the collection of Baron J. Ch. Davillier, the celebrated authority on oriental ceramics.

From the Spitzer legacies.

[SEE ILLUSTRATION, PAGE 83]

BRONZE

NUMBERS 383-394



[NUMBER 383]

383 BRONZE GROUP FROM THE WORKSHOP OF GIANBOLOGNA

ITALIAN, LATE 16TH CENTURY

Hercules and Bacchus. The bearded Hercules is represented leaning on a trunk of a tree, upholding in his arms the nude infant Bacchus who is pointing at an unseen object with his left hand. Square plinth. Dark brown patina. *Height, 9 inches*

Compare statuette of Mercury and Bacchus in "La Collection Spitzer", Paris, 1892, vol. 4, p. 115, No. 18.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 384]

384 **BRONZE LAMP BY IL RICCIO** PADUAN, END OF 15TH CENTURY

Satyr kneeling on a triangular plinth, represented nude, bearded and with horns. In his right hand he holds a celestial globe semé with stars and with the sun on the upper half and acanthus on the lower. His left hand is turned backwards. Rich brown patina. Ball feet of later addition.

Height, 9½ inches

The globe nearly identical to example No. 5 in "La Collection Spitzer", Paris, 1892, vol. 4, Plate 16.

From the Spitzer legacies.

[SEE ILLUSTRATION]

385 **BRONZE STATUETTE OF HERCULES** PADUAN, 16TH CENTURY

30-
Nude, with the skin of a lion, showing head and claws, folded over his left arm, the left hand carrying a club; his right hand held to his hips in an attitude of repose. Plinth with guilloche enrichments. Warm greenish patina. Nose slightly defective. *Height, 3½ inches*
From the Spitzer legacies.



[NUMBER 386]

386 **LARGE BRONZE BAS-RELIEF BY PALADINO: POPE INNOCENT VIII**

ITALIAN, 16TH CENTURY

100-
Circular plaque. Profile bust to the right with tiara and cope, wearing an amulet with draped figure. Legend: INNOCENTIVS VIII P. O. M. CREATVS DIE 59 AVGVSTVS 1484. In contemporary tooled leather case. *Diameter, 12 inches*

Paladino was a medailleur celebrated for his medals of the Popes of the 15th Century.

Compare Armand, vol. 2, p. 295, No. 20.

From the Spitzer legacies.

[SEE ILLUSTRATION]

387 **BRONZE GROUP INSPIRED BY CLODION**

70 - An interesting composition freely altered after Clodion's "Baiser Donné". The Roman youth replaced by a Bacchic satyr; the classic maiden by a young woman of the romantic era. On a bronze-mounted gray marble socle in the Louis Seize taste.

Height with socle, 9½ inches

From the Spitzer legacies.

388 **BRONZE STATUETTE OF HERCULES IN THE TASTE OF THE RENAISSANCE**

FRENCH, 18TH CENTURY

110 - Inspired by the art of Gianbologna. It represents the bearded Hercules in a spirited pose, brandishing his club in his right hand, while his left is held in an attitude of balance. Fine example of the neo-classic taste of the Louis Seize period. On a contemporary molded Alps green marble plinth. The right foot repaired. Golden brown patina.

Height, 14 inches

From the Spitzer legacies.



[NUMBER 389]

**389 BRONZE STATUETTE OF HERCULES FROM THE BOTTEGA OF
BENVENUTO CELLINI ITALIAN, LATE 16TH OR EARLY 17TH CENTURY**

A remarkably graceful sculpture. Bearded Hercules with the skin of the lion thrown over his left shoulder holds a club in his right hand and fruit in his left. His body appears particularly attenuated and slender.

Height, 10¾ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 390]

390 BRONZE STATUE AFTER THE ANTIQUE

FRANCO-ITALIAN, LATE 17TH CENTURY

Youth intended to carry an amphora. The nude upstanding body of an adolescent Roman, with his hands uplifted to an even level. His youthful countenance crowned by curling hair. On a circular plinth. Dark patina.

Height, 38 inches

This statue was one of the objects most favored by the late Frederic Spitzer. Topped by a brass bowl and filled with flowers it furnished the centre of the library table in the Spitzer Museum. It is illustrated in the well-known rendition of the museum interior opposite p. 10 in "Le Musée Spitzer", by Edmond Bonnaffé, Paris, 1890. From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 392]



[NUMBER 391]

391 **LARGE BRONZE BAS-RELIEF FROM THE WORKSHOP OF GREGOR LOEFFLER** NUREMBERG, 16TH CENTURY

The Judgment of Paris. To the left Paris, seated on a tree-trunk; he is dressed in medieval armour with a curved sword. Between him and the three goddesses stands Mercury with the caduceus on a shepherd's staff. He appears bearded and wears a soft bonnet. The left foreground is occupied by the three nude figures, Venus, Juno and Minerva, and a tree to which a quiver of arrows has been fastened. A composition of infinite charm. *Diameter, 17 $\frac{1}{4}$ inches*
 140- Compare related representation on the same subject in "La Collection Spitzer", Paris, 1892, vol. 4, p. 154, No. 110, Plate 1.
 From the Spitzer legacies.

[SEE ILLUSTRATION]

392 **BRONZE BAS-RELIEF FROM THE WORKSHOP OF GREGOR LOEFFLER** NUREMBERG, 16TH CENTURY

Knight on horseback conquering his enemies; dressed in medieval armour. On a spirited charger he attacks soldiers in oriental costume with his spear, while one lies prostrate under the hoofs of the horse. Related to the art of Christophe Amberger. *Diameter, 17 $\frac{1}{4}$ inches*
 135- From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 393]

393 TWO ALTO RELIEVI OF BRONZE BY PIETRO TACCA

FLORENTINE, EARLY 17TH CENTURY

Probably parts of a bronze fount. The one, a centaur seen in profile, galloping to the right; his bearded head is spiritedly modelled, and he is looking with intensity towards his weapon, which he holds in his outstretched hand. The right front leg of the horse's body from the knee down and the right arm are lacking. The other, a representation of a composite ram with foliated dolphin tail. The patina is of rich dark brown, and the background is pointillé with ringlets in an uncommon manner. At the top a signature, T. CH. A.

Size of each, 8 x 7 inches

These superb solid bronze casts are considered the early work of Pietro Tacca, 1577-1650, who became famous for his statue of Philip IV of Spain. "Tacca is to be mentioned after Donatello and Verrocchio. He leaves Gianbologna far behind."—Marcel Raymond, "La Sculpture Florentine", Florence, 1900.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 395]

[NUMBER 394]

394 BRONZE MOUNT OF A DRINKING CUP

AUGSBURG, EARLY 16TH CENTURY

25- An exceedingly rare document of the art of bas-relief, nearly cylindrical and divided into voluted arches, each with the full standing figure of a warrior or a huntsman in Roman armour. The arches are divided by columnar pillars crested by Bacchic masks of exuberant expression. Note the imaginative quality of the lion and the grotesque archer. Slight defect at base. *Height, 3¼ inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]

HORN, AMBER AND MOTHER-OF-PEARL

NUMBERS 395-402

395 OVIFORM BOWL OF HORN CARVED IN BAS-RELIEF

FRANCO-ITALIAN, LATE 16TH CENTURY

20- Of rich blond texture and exceedingly translucent. Both sides ornamented with rams' bodies, with their horns terminating in volutes and flanking cartouches. *Size, 4¾ x 3 inches*

From the Spitzer legacies.

[SEE ILLUSTRATION]

396 **CARVED BAS-RELIEF OF MOTHER-OF-PEARL** GERMAN, 1552

Part of jewel made in commemoration of the treaty of Passau. An exquisite medallion, representing a group of four important personages of the Renaissance, including Charles V and Maurice, the Elector of Saxony, two of whom are wearing the Order of the Golden Fleece. Above their bust portraits are two amours flanking an eagle, each amorino with the Saxon quartered arms in his shield.

Diameter, 2 inches

From the Spitzer legacies. Inventory No. 3957.

397 **BAS-RELIEF OF CARVED MOTHER-OF-PEARL**

GERMAN, EARLY 16TH CENTURY

The Nativity. Carving of exquisite rose-colored hue and great charm of composition. The Holy Family, shepherds grouped to the right and left, while two winged seraphim are seen in adoration. Shaped to follow the gabled outline of the manger. *Size, 3 $\frac{3}{4}$ x 2 $\frac{3}{4}$ inches*

From the Spitzer legacies. Inventory No. 3955.



[NUMBER 398]

398 **PORTRAIT MEDALLION OF HENRY III, OF CARVED MOTHER-OF-PEARL**

FRENCH, 16TH CENTURY

His head covered by toque with bouquet of plumes. Legend: HENRI CVS III D. G. FRANCORVM ET POLONIARVM. In oval, molded ebonized frame of 19th century make. *Size without frame, 1 $\frac{1}{4}$ x 1 $\frac{1}{2}$ inches*

Described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 287, No. 188.

SALE, PARIS, 1893, CATALOGUE NUMBER 2312.

[SEE ILLUSTRATION]



[NUMBER 399]

399 EWER OF MOTHER-OF-PEARL WITH 18TH CENTURY SILVER MOUNT

GERMAN, 16TH CENTURY

Cylindrical in shape, slightly outcurved at the lip and composed of disks of iridescent mother-of-pearl joined with small nails. Scroll handle, cone-shaped foot, rim and spout with English silver mounts; two sets of Georgian hallmarks. Small defect at bottom of handle.

Extreme height, 10 inches

Compare example similar but more elaborately mounted, in "La Collection Spitzer", Paris, 1891, vol. 3, p. 20, No. 46.

From the Spitzer legacies. Inventory No. 3998.

[SEE ILLUSTRATION]



[NUMBER 400]

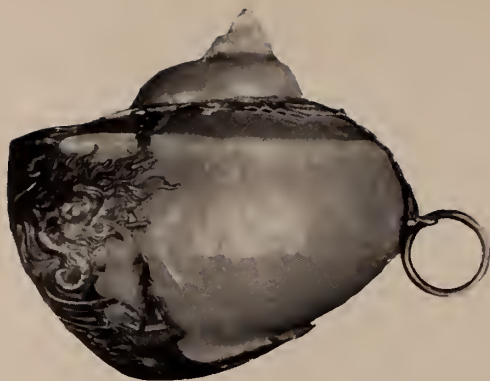
400 TALL FLACON OF MOTHER-OF-PEARL, MOUNTED IN SILVER-GILT

GERMAN, 16TH CENTURY

The globular body skillfully shaped and composed of two cockle-shells, on a foot with brackets formed by satyr bodies and faced with elaborate bands of alternating design, of caryatids in low relief and engraved guilloche patterns. The neck with bold human and lions' masks serving as terminations for two handles shaped as pieds-de-biche. The detail of the mount, both repoussé and chased, is of exceedingly fine quality. The elaborately engraved stopper crested by the figurine of a warrior. Old cracks. (2) *Height, 13 inches*
From the Spitzer legacies. Inventory No. 3995.

325-

[SEE ILLUSTRATION]



[NUMBER 401]

401 LARGE COCKLESHELL MOUNTED IN SILVER-GILT

GERMAN, 17TH CENTURY

The shell of richly iridescent mother-of-pearl held by bands of rich ornamentation, composed of winged dragon, turtle, satyr mask and dolphin from whose mouth is rising a figure of a trumpeter; these motifs connected by foliated straps. *Extreme width, 7 inches*

Compare Spitzer Sale Catalogue, Numbers 1731 and 1773, Plate 46. From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 402]

402 HANAP OF CARVED AMBER, MOUNTED IN SILVER-GILT

SOUTH GERMAN, 16TH CENTURY

Though restored, this tankard represents an example of a craft which survived in few instances the wear of time. Cylindrical in shape, it is carved in bas-relief with eagles perched upon volutes, fruit festoons, animals of the chase in reserves, and other favourite ornaments of the Renaissance. The mounts are of guilloche and ajouré gadroon pattern; the cover is crested with a silver-gilt statuette of a warrior holding a sword; the handle of the pied-de-biche type with lions' claw terminations, faced by human caryatids and crested by a cartouche of translucent amber between two plaques of crystal. A museum specimen.

Height, 10½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

FRENCH, ITALIAN AND SPANISH FAIENCES

NUMBERS 403-431

403 SMALL EWER AND COVER OF UNGLAZED EARTHENWARE

PERSIAN, 18TH CENTURY

7^{5c}
The exterior with garden flowers and trees painted in brown on a cream-colored body. The interior with gracefully ajouré false bottom showing a rose.

Height, 7 inches

From the Spitzer legacies.

404 CUENCA FAIENCE TILE

SPANISH, 16TH CENTURY

5⁻
Under Moresque influence, with incised floriations of dark mustard-yellow, green and lapis-blue on a cream-white ground.

Size, 6 x 4½ inches

From the Spitzer legacies.

405 HUNTER'S GOURDE OF GLAZED EARTHENWARE OF NEVERS

DATED 1508

120⁻
Lenticular and pierced in the centre, invested with a plumbiferous glaze and decorated in relief with humorous groups and with marguerite foliations. The ornament in relief, and with enamels of blue, black, yellow, green and white on a mustard-yellow ground. The neck with Gothic inscriptions, and on banderole, "1508."

Height, 9½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

406 HUNTER'S GOURDE OF FAIENCE BY BERNARD PALISSY

FRENCH, 16TH CENTURY

140⁻
Compressed bulbous form, entirely covered with coquillages in multi-colored enamels and with two serpents, their bodies rolled about the shells. The stopper also with coquillage, two shells forming a ring for suspension. (2)

Height, 14 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 155, No. 44.

SALE, PARIS, 1893, CATALOGUE NUMBER 632; Atlas, Plate XVIII.

[SEE ILLUSTRATION]

[NUMBER 406]



[NUMBER 405]



[NUMBER 407]

407 OVAL DISH OF FAIENCE BY BERNARD PALISSY

FRENCH, 16TH CENTURY

The centre with a group allegorical of fecundity. The young woman, representing the mother, recumbent and dressed in a tunic and mantle. The nude child is beside her, and in the background is a group of four children at play, three nude and one robed in blue and amber. One is holding a small dog. The border with volutes of palmettes in polychromy. Background of jaspé enamel.

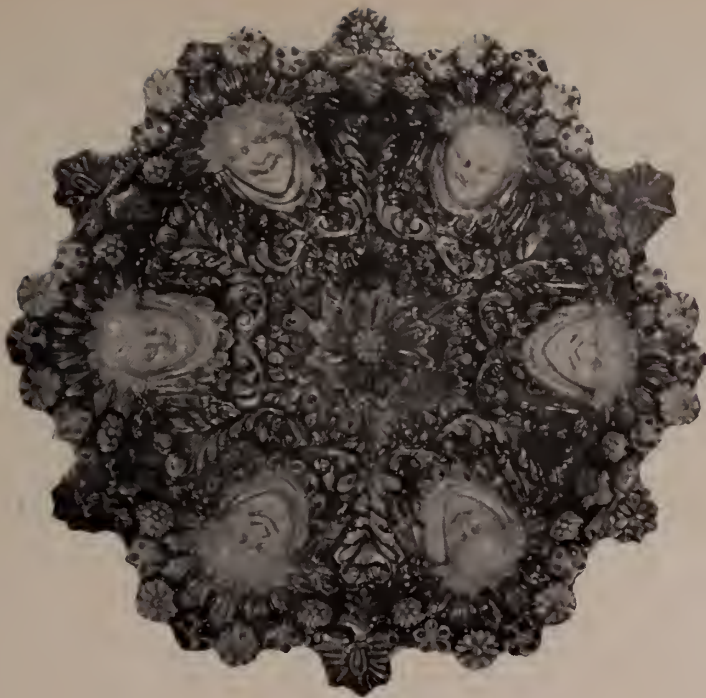
230-

Size, 13¾ x 11 inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 148, No. 5.

SALE, PARIS, 1893, CATALOGUE NUMBER 593; Atlas, Plate XVIII.

[SEE ILLUSTRATION]



[NUMBER 408]

408 ENAMELLED COUPE OF FAIENCE BY BERNARD PALISSY

FRENCH, 16TH CENTURY

In the centre a rose from which emanate foliations arranged symmetrically; flanking these are six bacchic mascarons. Polychrome enamels of green, yellow and blue on a brown ground. The under side marbled. Slight restorations. *Diameter, 11 inches*

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 153, No. 34.

SALE, PARIS, 1893, CATALOGUE NUMBER 622; Atlas, Plate XVIII.

[SEE ILLUSTRATION]

409 FAIENCE PHARMACY JUG WITH COVER PESARO, DATED 1632

Bulbous body, invested with an all-over decoration of trophies in brown and green enamelled groups, on a figured ground of Chinese blue. The broad handle reaching from neck to shoulder with armorial bearings and the initials, P. C. Cover slightly chipped. (2)

Height, 11 inches

From the Spitzer legacies.

[SEE ILLUSTRATION, FOLLOWING PAGE]



[411]

[409]

[410]

- 410 **AMPHORA OF FAIENCE OF DERUTA** ITALIAN, 16TH CENTURY
Globular, with sloping neck. On molded foot; scrolled handles, the exterior painted with palmette gadroons, acanthus, two large lozenges, groups of roses and the inscription ORELIA. The enamels of metallic lustre in golden-yellow and blue on white.

Height, 12 inches

Compare "La Collection Spitzer", Paris, 1892, vol. 4, p. 75, Nos. 199 to 200B.

From the Spitzer legacies.

[SEE ILLUSTRATION]

- 411 **ALBARELLO OF MAJOLICA OF FAENZA**

ITALIAN, LATE 15TH CENTURY

Cylindrical, slightly compressed in the centre; decorated with bands of flowered volutes and foliations in blue, orange-yellow and green enamels on a white ground. Border patterns and lines of blue. The rim repaired and chipped.

Height, 13 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 23, No. 15.

SALE, PARIS, 1893, CATALOGUE NUMBER 1048.

[SEE ILLUSTRATION]



[NUMBER 412]

412 TAZZA OF FAIENCE BY BERNARD PALISSY

FRENCH, 16TH CENTURY

Perseus delivering Andromeda. Circular shallow bowl, decorated in bas-relief with the dramatis personae in the foreground. In the background the monster attacked by Perseus with a fiery sword. Magnificently brilliant multi-colored enamel with blue predominating. The under side of green, cream and brown jaspé enamel. Repaired but complete.

Diameter, 9¾ inches

Described and illustrated in "La Collection Spitzer", Paris, 1891, vol. 2, p. 150, No. 12.

SALE, PARIS, 1893, CATALOGUE NUMBER 600.

[SEE ILLUSTRATION]

325-



[NUMBER 413]

413 TAZZA OF CASTEL DURANTE FAIENCE ITALIAN, CIRCA 1535

With bust of a woman turned to the right in a blue figured robe with plaited collar of chemisette. The blond hair is tied in tresses and held by scarf. On bandarole: MARGARITA. Polychrome enamels on a brilliant blue ground. Repaired, but complete, this plate represents one of the best known examples of Italian majolica.

The whimsical portraiture and luminous color contrast of this piece gave it the place of the title vignette in vol. 4, "La Collection Spitzer", Paris, 1892. It is described on page 54 of the same volume, No. 122.

Diameter, 9¾ inches

SALE, PARIS, 1893, CATALOGUE NUMBER 1159; Atlas, Plate XXXIV.

[SEE ILLUSTRATION]



[NUMBER 414]

414 TAZZA OF GUBBIO FAIENCE

ITALIAN, CIRCA 1530

In the centre in circular medallion the bust of a woman with profile turned to the left. The borders with trophies with banderoles inscribed A. M. and S. P. Q. R. [SENATUS POPULUSQUE ROMANUS]. Brilliant polychromy with metallic iridescence. Some repairs.

Diameter, 9 $\frac{3}{4}$ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 66, No. 167.

SALE, PARIS, 1893, CATALOGUE NUMBER 1203; Atlas, Plate XXIV.

[SEE ILLUSTRATION]



[NUMBER 415]

415 **DERUTA FAIENCE BOWL ON FOOT** ITALIAN, 16TH CENTURY

With broad drum-shaped border and shallow well, invested with a metallic glaze on a decoration of olive-green, golden-brown, and blue on ground of gray-white. The well with portrait in medallion of woman in Renaissance costume, allegorical of the sense of smell. This medallion in a sunburst frame; repeating border pattern of a conventionalized lily, and at the bottom, gadroons. Foot restored.

Height, 6½ inches; diameter, 10 inches

Compare "La Collection Spitzer", Paris, 1892, vol. 4, p. 76.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 416]

416 PLAQUETTE OF URBINO FAIENCE BY NICCOLO DA URBINO

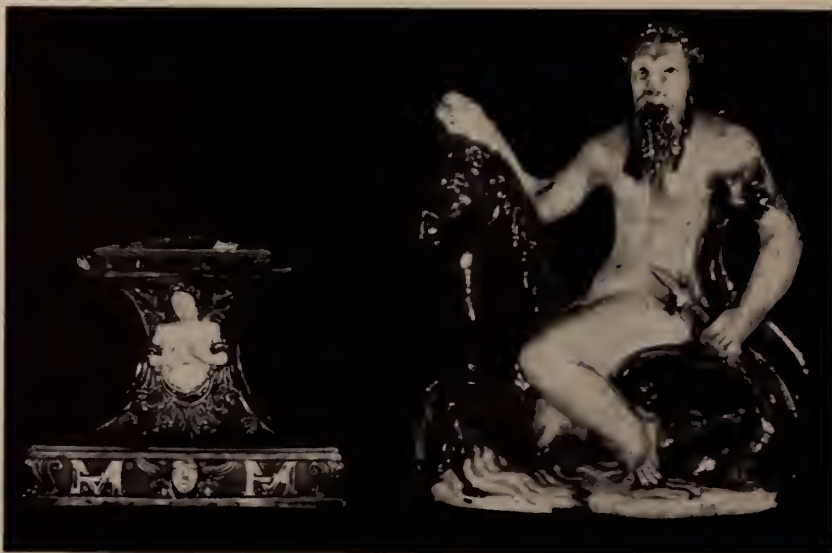
ITALIAN, DATED 1526

Profile portrait of the Emperor Domitian. On a circular medallion represented with blue helmet crested by long white feather and with wreath of laurel. Invested with an iridescent metallic glaze on a decoration of polychromy and monochromy. The reverse with the legend in blue, IMP CAES DOMITIAN AUG GERM COS XI, and the date 1526. An exceedingly rare example and one of the few circular plaques known. The face in fine state, the reverse with chipped border.

Diameter, 5 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 417]

[NUMBER 418]

417 TRIANGULAR SALT CELLAR OF FAIENCE BY BERNARD PALISSY

FRENCH, 16TH CENTURY

On an elevated base, decorated on the three sides with winged cherub heads flanked by the interlaced ciphers, H. M. The incurved body decorated on each side with the figure of a winged genie, her nude body terminating in foliations. Polychrome enamels; the interior marbled. Slight chip.

Height, 4 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 155, No. 47, Color Plate No. 7.

SALE, PARIS, 1893, CATALOGUE NUMBER 635; Atlas, Plate XVIII.

[SEE ILLUSTRATION]

418 ENAMELLED GROUP OF FAIENCE BY BERNARD PALISSY

FRENCH, 16TH CENTURY

Representing Neptune astride a seahorse; he has a trident in his right hand and holds a young dolphin with his left. Enamels of white, dark brown and dark blue.

Size, 8 x 8 inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 157, No. 58, and used as a letter ornament at the head of Emile Molinier's preface in the same publication, p. 135.

SALE, PARIS, 1893, CATALOGUE NUMBER 649; Atlas, Plate XVIII.

[SEE ILLUSTRATION]



[NUMBERS 419 AND 420]

419 WALL TILE OF GLAZED EARTHENWARE FROM A FRIEZE

PERSIAN, 13TH CENTURY

With raised Naskh inscription from the Koran, enamelled in lapis-blue and red, on a brilliant lapis-blue ground, with interlaced white arabesques. Slight chips.

Size, 5 1/4 x 13 inches

Similar examples in the Victoria and Albert Museum, London.

Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 86, No. 9.

For examples of the same frieze, see also Atlas, Plate XXIX.

SALE, PARIS, 1893, CATALOGUE NUMBER 1001.

[SEE ILLUSTRATION]

420 WALL TILE OF GLAZED EARTHENWARE FROM A FRIEZE

PERSIAN, 13TH CENTURY

Similar to the preceding.

Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 86, No. 9.

SALE, PARIS, 1893, CATALOGUE NUMBER 1000.

[SEE ILLUSTRATION]



[NUMBER 421]

421 **LARGE FAIENCE INKSTAND FROM THE BOTTEGA OF THE PATANAZZI**

URBINO, CIRCA 1580

In the form of an eight-sided monument, and in three parts. The first story decorated with camaieux and grotesques, and resting on four mermaid bodies in high relief. The interior of this part is divided in five compartments. The second story also with compartments for writing utensils and decorated with oval cartouches containing figures painted in camaieux. The cover with five figures in high relief accompanied by animals. They represent Orpheus or Apollo in antique armour playing a viol, surrounded by muses in long tunics. The group is painted with multi-colored enamels. Considerable restorations.

Height, 19½ inches; width, about 17 inches

From the A. A. Baker Collection, shown at the National Exhibition of Works of Art, Leed's Museum of Art, 1868.

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 48, No. 101, and Atlas, Plate XXXII.

SALE, PARIS, 1893, CATALOGUE NUMBER 1139.

200-



[NUMBER 422]

422 TAZZA BY FRANCESCO XANTOS: URBINO AND GIORGIO
ANDREOLI, GUBBIO

ITALIAN, DATED 1532

To the right Aeneas in Roman armour of blue and gold, carries his father, Anchises, who wears a long golden-yellow mantle. The small nude Ascanius with violet-colored drapery precedes them. In the background a tower and a row-boat with men in armour; in the distance the outlines of Troy. The verso with the following legend: 1532 ENEA COL PADRE ANCHISE EL FIGLIO ASCANIA NEL. II LI [BRO] D[E] L'ENEIDA D[I] V[IRGILIO] M[ARO] FRA[NCESCO] XANTO A[VELLI] DA ROVIGO I[N] URBINO. The border with chips and some restorations. Low foot.

Diameter, 10½ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 4, p. 32, No. 44; Atlas, Plate XXXIV.

SALE, PARIS, 1893, CATALOGUE NUMBER 1078.

[SEE ILLUSTRATION]



[NUMBER 423]

423 **LARGE CIRCULAR PLATE OF URBINO OR CASTEL DURANTE**

ITALIAN, CIRCA 1535

590- The devotion of Curtius. In the centre the equestrian figure of Curtius, and about him three other Roman soldiers in emotional poses. To the right and left, other personages in draped garments against an architectural background. In the distance a broad river with ships, and blue mountains. Excellent draftsmanship and brilliant multi-colored enamels. The back with legend: CURZIO ROMANO. Slight restorations. Signed with monogram, L. B.

Diameter, 17 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 53, No. 118; Atlas, Plate XXXII.

SALE, PARIS, 1893, CATALOGUE NUMBER 1154.

[SEE ILLUSTRATION]



[NUMBER 424]

424 **LARGE CIRCULAR DISH FROM THE BOTTEGA OF THE PATANAZZI**

URBINO, CIRCA 1560

The abduction of Helen of Troy, after an engraving of the school of Raimondi. The centre occupied by a multitude of warriors on horse-back and on foot, one of the soldiers seizing Helen. To the right and left ships filled with soldiers, and in the back architecture. The border composed of recumbent amorini and mascarons. Multi-colored enamels on white ground. The reverse with the legend: IL RATTO DE ELENA. Repaired.

Diameter, 17½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 46, No. 95. SALE, PARIS, 1893, CATALOGUE NUMBER 1132; Atlas, Plate XXXI.

[SEE ILLUSTRATION]



[NUMBER 425]

[NUMBER 426]

425 **GLAZED GOURDE OF GRES DE BEAUVAIS**

FRENCH, 15TH CENTURY

80- A very fine example of brilliant dark blue, the compressed body with four loop handles; armorial shields in circle bearing the legend: A NOBLE DEMOYSELLE CHRISTINE BLOSSET. From the circle emanate branches with foliations. Slight chip at the neck and small defect at shield; otherwise in almost perfect state of preservation.

Height, 8¾ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

426 **PILGRIM'S BOTTLE OF AVIGNON GLAZED WARE**

FRENCH, CIRCA 1600

50- Compressed bulbous form, with narrow spout. Decorated with a meander of fleur-de-lys, forming frames of cartouches on both sides. Invested with a lustrous metalloid glaze simulating bronze or tortoise-shell. Exceedingly rare in such good state of preservation.

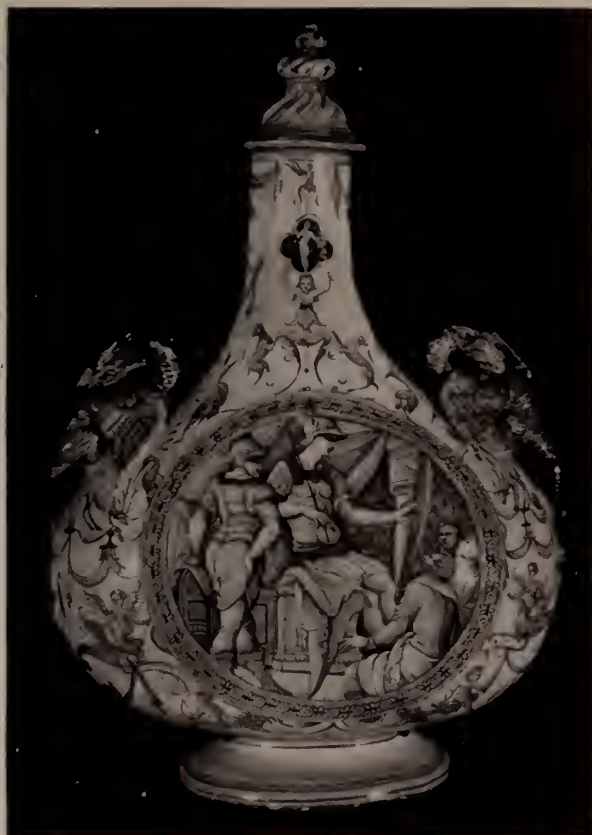
Height, 9¾ inches

Similar to ewer, Victoria and Albert Museum.

Compare Chaffers, "The Ceramic Gallery", p. 125, fig. 111.

From the Spitzer legacies. Inventory No. 5933.

[SEE ILLUSTRATION]



[NUMBER 427]

427 FAIENCE BOTTLE, PROBABLY FROM THE BOTTEGA OF THE FONTANA

URBINO, DIRCA 1550

In the form of a hunter's gourde, its compressed body flanked by dragon handles. The exterior with grotesques, monsters, serfs and finely executed camaieux in colored enamels on a white ground. The medallions with representations from Roman history. Background of Roman architecture. Gadrooned cover. Restored. (2)

Height, 13½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 37, No. 59. SALE, PARIS, 1893, CATALOGUE NUMBER 1095; Atlas, Plate XXXI.

[SEE ILLUSTRATION]



[NUMBER 428]

428 LARGE OVAL DISH OF FAIENCE BY BERNARD PALISSY

FRENCH, 16TH CENTURY

The Baptism of Christ. In the centre the figure of Christ, standing in the waters of the Jordan, receiving the Baptism from St. John. The latter stands on a grassy plot to the left with a lamb at his side and holding the cross. To the left three angels in robes of blue and yellow, of whom one carries the tunic of Christ. In the sky the Holy Ghost and angels and beneath in the lower background other figures and buildings. Rusticated marli with coquillages, animals and leaves. The painting done in multi-colored enamels. The reverse jaspé enamel.

Length, 19½ inches; width, 14½ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 57, No. 64. SALE, PARIS, 1893, CATALOGUE NUMBER 655; Atlas, Plate XVIII.

[SEE ILLUSTRATION]



[NUMBER 429]

429 **LARGE SIEGBURG STONEWARE PILGRIM BOTTLE BY ANNO KNUTGEN**

GERMAN, DATED 1593

Piriform with long neck. It is decorated on both sides with lions bearing shield and cresting circular cartouches, one with knightly armorial bearings in oval frame, the other with a diamond-shaped shield charged with horses. The neck with masks and two loop handles. The date appears in three medallions. *Height, 18½ inches*

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 197, No. 84.

SALE, PARIS, 1893, CATALOGUE NUMBER 1700; Atlas, Plate XLIV.

[SEE ILLUSTRATION]

430 **THREE COVERS OF MAJOLICA PHARMACY JARS**

ITALIAN, 17TH CENTURY

Comprising examples of Caffagiolo and Pesaro. (3)

From the Spitzer legacies.

- 431 **LARGE BOWL OF ALCORA MAJOLICA** SPANISH, 17TH CENTURY
The deep well with nearly straight sides enriched at the bottom with the image of an heraldic eagle, surrounded by detached fleurettes. The side of the well and the marli with bands and foliations. The enamel of blue on a cream-white ground. Skilfully repaired.

Diameter, 16 inches

65-
From the Spitzer legacies.

BLUE AND WHITE MAJOLICA

FROM THE BOTTEGA OF LUCA DELLA ROBBIA

NUMBERS 432-435



NOTE: *The following four numbers form part of a larger architectural composition and are believed to be contemporary with the bas-reliefs at the hospital in Florence; all but one are decorated with winged amorino head, cresting flower and cornucopia volutes, with doves perched upon fruit. In cream-white enamels on a blue ground.*

[SEE ILLUSTRATION OF ONE]

- 432 **TWO BAS-RELIEFS OF BLUE AND WHITE MAJOLICA,**
ASCRIBED TO LUCA DELLA ROBBIA

130-
One with winged amorino head; the other fragmentary, with amorino head lacking. Both restored. *Size, 14 x 12 1/4 and 14 x 20 inches*
From the Spitzer legacies.

433 **BAS-RELIEF OF BLUE AND WHITE MAJOLICA, ASCRIBED TO
LUCA DELLA ROBBIA**

With the winged amorino head complete. Left flank fragmentary.
Repaired. *Size, 14 x 18 inches*

From the Spitzer legacies.

170-

434 **BAS-RELIEF OF BLUE AND WHITE MAJOLICA, ASCRIBED TO
LUCA DELLA ROBBIA**

From the same frieze as the preceding. The left flank non-symmetrical. Restored, but a representative example.

Size, 15½ x 17½ inches

From the Spitzer legacies.

180-

435 **BAS-RELIEF OF BLUE AND WHITE MAJOLICA, ASCRIBED TO
LUCA DELLA ROBBIA**

From the same frieze as the preceding, but symmetrically complete.
The cornucopia fragmentary. Repaired. *Size, 14 x 23½ inches*

From the Spitzer legacies.

350-

CLOCKS, WATCHES AND CASES

NUMBERS 436-453

436 **SMALL LANTERN CLOCK OF GILDED BRONZE**

ENGLISH, 17TH CENTURY

A quaint example of the clock-maker's art, the dial with two hands
of steel, the case engraved with floriations. *Height, 4½ inches*

From the Spitzer legacies.

30-

437 **MANTEL CLOCK OF GILDED BRONZE, WITH MOVEMENT BY
LEROUX**

FRENCH, EARLY 18TH CENTURY

With fine silver dial, enamelled blue. Incomplete.

Height, 8½ inches

From the Spitzer legacies.

15-



[NUMBER 438]

438 SMALL TABLE CLOCK OF OCTAGONAL FORM, BY BOUGUIER

FRENCH, 16TH CENTURY

Gilded bronze, with enamelled dial; the foot of baluster form finely engraved. The case is surrounded by elaborate foliations and crested by the figure of a youth, in the taste of the antique. The face richly enamelled with floriations and with one steel hand with fleur-de-lys. The oval movement signed G. BOUGUIER, probably Bouhier of Lyon, who is said to have invented the octagon watch in 1538. See Britten, "Old Clocks and their Makers", p. 649. *Height, 7¾ inches*

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 439]

439 SMALL BOOK-SHAPED CLOCK OF GILDED BRONZE

GERMAN, 16TH CENTURY

The entire cover ornamented with richly engraved arabesques with lions and hunting dogs. The front with a large rosette; the back with a superbly ajouré composition of birds and rabbits on tree-trunks. The dial with time-ring of steel divided into twenty-four hours. The back of the movement with cipher and the letter "H" in poinçon [Dionistus Hessicht, the maker of the celebrated Bernal book-shaped clock?].

Size, 3 x 1 $\frac{3}{4}$ inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 51, No. 67.

SALE, PARIS, 1893, CATALOGUE NUMBER 2700; Atlas, Plate LX.

[SEE ILLUSTRATION]



[NUMBER 19]

[NUMBER 440]

440 SMALL ENAMELLED SILVER WATCH BY DU PERON

FRENCH, 17TH CENTURY

Oviform case, the two covers and broad centre band enamelled with Berain arabesques of figures, horses, birds, cornucopiæ, festoons, etc. on silver ground. The gilded bronze rims finely chased. The dial with hour-ring of silver and one steel hand, exquisitely etched with representations of Leda and the swan, musical amorini and landscape vignettes. The elaborate back of the watch signed C. DU PERON AVON.

Height, 2¾ inches

Du Peron was a celebrated Lyonese watch-maker; an example by him in the J. Pierpont Morgan collection.

Compare Britten, "Old Clocks and their Makers", p. 681. See also similar watch with hour ring, *ibid.*, p. 163, fig. 198.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 441]

441 THE CELEBRATED BERNAL BOOK-SHAPED WATCH BY
DIONISTUS HESSICHT

DATED 1627

The timekeeper of Bogislaus XIV, Duke of Pomerania. Of gilded bronze with steel dial and silver clasps; in the shape of a small book, the cover with the quartered arms of the Duke borne by lions rampant, the circular dial covering the part above the legend: VON G[OTTES] G[NADEN] BOGISL'US DES NAMES DER XIII HERTZOG ZU POMMERON DER G[ROSSE] FURST ZU RUGEN & ZU CAMMIN HERE DER—BVTOW ANNO 1627. The verso with two portraits finely etched and “rose” for sound escape. The back engraved with foliations. The interior covered with elaborately fretted plaques. The clasps of rich Renaissance design with caryatids and winged rams' head masks. The dial on a rectangular plaque with parrots perched upon floral volutes of steel and with two foliated hands. The movement with bell also exquisitely ornamented and signed by the maker.

Height, 4¼ inches; depth, 3¼ inches; width, 1½ inches

The identical watch referred to and illustrated in Britten, “Old Clocks and Watches”, pp. 145, 146 and 709.

Purchased by Frederic Spitzer at the Bernal sale, 1855.

From the Spitzer legacies.

[SEE ILLUSTRATIONS SHOWING BACK AND FRONT]

442 **TABLE CLOCK OF GILDED BRONZE WITH BAS-RELIEFS**

GERMAN, MID-16TH CENTURY

The exterior of the drum-shaped body exquisitely chiselled with bas-reliefs depicting a lion hunt; Victory crowning a warrior; Roman soldiers on foot and on horseback. The dial divided into twelve hours, finely etched and with two brass hands. A steel plaque on the under side, concealing the movement, is elaborately engraved with arabesques and ajouré with a rose.

176-

Height, 2½ inches; diameter, 5¾ inches

Compare Britten, "Old Clocks and their Makers", p. 83.

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 47, No. 49. SALE, PARIS, 1893, CATALOGUE NUMBER 2687; Atlas, Plate LXI.

443 **ENGRAVED AND GILDED TABLE CLOCK WITH STRIKE MOVEMENT**

GERMAN, EARLY 17TH CENTURY

In the form of an edifice on molded and engraved base; the stiles in the form of pilasters; the top with gallery, interrupted by portico. To the right and left the statuettes of St. Paul and St. Roch, and cresting the bell an angel. Three dials, one in front and two on the richly engraved reverse with steel hour rings and bronze and steel hands; the small dials controlling the strike and alarm movements. In going order.

300-

Extreme height, 10¾ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, pp. 39 and 40, No. 17 (erroneously described with five dials).

SALE, PARIS, 1893, CATALOGUE NUMBER 2655; Atlas, Plate 61.



[NUMBER 444]

444 **GILDED BRONZE MEDALLION CLOCK WITH DIAL OF
ENAMELLED SILVER BY DAVID ATEMSTETTER**

AUGSBURG, 16TH CENTURY

On a cylindrical tower richly ornamented with interlaced arabesques in two members and resting on a molded foot with three supports of mermaid bodies. The tower bears a columnar and arcaded belfry with scrolled and baluster rails, crested by a vase-shaped stem upon which, like a mirror, stands the circular dial surrounded by urns. The dial is of silver with incrustations of multi-colored designs of birds and foliations in enamel. Between the numerals on the perimeter are fleurettes in bright colors; two hands, one of bronze of columnar design and with fleur-de-lys spear-head, the other a gilded arrow. The back with gilded brass volutes and interlaced arabesques. The intricate eight-day clock and hour-strike movement is concealed in the cylinder. The "watch-back" of handsome engraved vase-shaped design.

Height, 14 inches

Compare Britten, "Old Clocks and their Makers", p. 636.

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 44, No. 36. SALE, PARIS, 1893, CATALOGUE NUMBER 2674; Atlas, Plate LXI.

445 STRIKING CLOCK OF GILDED BRONZE BY PIERRE LESCOT

FRENCH, EARLY 17TH CENTURY

On a circular arcaded terrace of gilded bronze, the ground engraved with sea-monsters and standing on a shaped foot engraved with arabesques and trophies, a statuette of a Moor in gilded armour. He holds an ornamented stem supporting a sphere pivoting horizontally and bearing on its equator a silver dial. The long hand pointing at the dial and held by the Moor in his right hand, is missing.

Height, 11 $\frac{3}{4}$ inches

230-

Signed Leyscoht. Compare Lescot's cruciform watches, Britten, "Old Clocks and their Makers", p. 730.

A nearly identical clock is in the British Museum. It is illustrated complete with a long hand and dog at the foot of the Moor, in Britten, "Old Clocks and their Makers", p. 115, and referred to as follows: "As the hours are sounded, the Moor head moves and the dog (missing) at his feet jumps. He indicates the time on the revolving band, which bears the hour numerals."

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 45, No. 38. SALE, PARIS, 1893, CATALOGUE NUMBER 2676; Atlas, Plate LX.



STRIKING CLOCK
OF GILDED BRONZE
BY PIERRE LESCOT

[NUMBER 445]



[NUMBER 446]

446 **TABLE CLOCK OF GILDED BRONZE WITH STRIKE MOVEMENT
AND ALARM**

NUREMBERG, LATE 16TH CENTURY

900- Superb case on four crouching lion body supports. The nearly square body with chamfered corners furnished with caryatids of most imaginative conception, and crested by Ionic capitals. The four sides with elaborately chiselled bas-reliefs with the labors of Hercules, one bearing a bishop's mitre with the maker's emblem of crescent and cipher at the left. The octagonal top elaborately engraved with fleur-de-lys meanders and with a circular dial divided into twelve by Latin numerals in relief. The centre with a star rosette with Arabic numerals for the setting of the alarm. In working order.

Size, 10 x 10 x 8½ inches

Similar example in Atlas, Plate 61.

From the Spitzer legacies.

[SEE ILLUSTRATION]

447 GREAT ASTRONOMICAL CLOCK WITH ELEVEN DIALS OF
GILDED BRONZE BY GEORG KINSVATTER

AUGSBURG, 16TH CENTURY

375-
In the form of a square tower. On a base repoussé with four figures of amorini representing the four seasons. On lions' body supports. The case with columnar three-quarter stile, finely engraved. With four dials in front, two on the return and five on the back. The dials of steel engraved. The bell tower with three stories of columnar balusters crested by the figure of a lion rampant. The movement is inscribed with the names of the maker and the two clockmakers who repaired the movement during the 18th century: Lalou, Paris (date of repair, 1753), and William Presbury, London (date of repair, circa 1780). In going order. *Height, 21 inches*

Compare "La Collection Spitzer", Paris, 1892, vol. 5, p. 38, No. 10. Compare clocks with eleven dials in Britten, "Old Clocks and their Makers", p. 91.

SALE, PARIS, 1893, CATALOGUE NUMBER 2648; Atlas, Plate 60.



[NUMBER 448]

448 ASTRONOMICAL CLOCK OF ENGRAVED GILDED BRONZE AND STEEL, WITH MOON AND STRIKE MOVEMENT

GERMAN, 16TH CENTURY

Rectangular case on molded base. The sides formed by graceful columnar balusters of steel damascened with gilded bronze. The plaque of the dial and the returns are ajouré with floriated. The bell tower with a gallery of steel balusters and a dial of steel, engraved with signs of the zodiac and the ages of the moon. The pendulum is placed on the outside of the back. Signed on the interior by the maker, Melcher Zinng.

Height, 14 $\frac{3}{4}$ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 39, No. 14. SALE, PARIS, 1893, CATALOGUE NUMBER 2652; Atlas, Plate 61.

[SEE ILLUSTRATION]



[NUMBER 449]

449 **TABLE CLOCK OF SILVER AND GILDED BRONZE WITH
ARMILLARY DIAL**

GERMAN, LATE 16TH CENTURY

On a plinth of ebony with ajouré panel and a base of gilded bronze. The silver figure of a Nubian slave with feathered apron, holding an orb of gilded bronze engraved with the signs of the Zodiac, months and stellar constellations. The hour ring of silver. The uplifted right hand of the kneeling figure points to the hour indicated on the revolving dial. *Height, 9 inches*

Similar movement in the clock with band dial in the Collection of Robert W. De Forest, Esq.; compare Britten, "Old Clocks and their Makers", pp. 118 ff.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 450]

450 TABLE CLOCK OF EBONY AND GILDED BRONZE

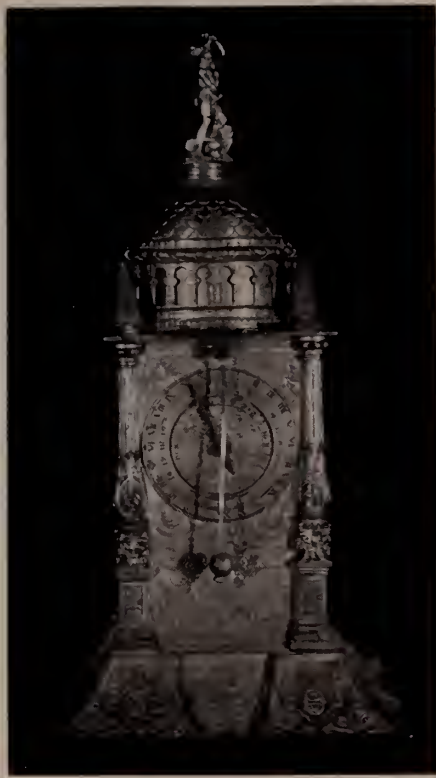
GERMAN, EARLY 17TH CENTURY

175- The case, octagonal in form, enriched with finely repoussé copper plaques representing the symbols of the Passion. The dial of silvered steel on an engraved gilded bronze plaque. The case is surmounted by winged amour with the symbols of time: torch, hour-glass, skull and urn. He is seated on the shell of a snail, placed between his feet. The eyes of the amour are of enamel and move when the clock strikes.

Height, 13¾ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 48, No. 52. SALE, PARIS, 1893, CATALOGUE NUMBER 2690; Atlas, Plate 61.

[SEE ILLUSTRATION]



[NUMBER 451]

451 ASTRONOMICAL TABLE CLOCK OF GILDED BRONZE

GERMAN, 16TH CENTURY

Probably the work of a Nuremberg clockmaker. On an elaborately shaped incurved plinth with armorial symbols in cartouche, the rectangular case flanked by four magnificently designed fluted columnar balusters, on bases of satyr masks and engraved plinth. The case with two dials, the front with hour ring, with double graduations and centre dial for the strike movement. The back with dial for the alarm. The bell tower highly architectural, formed as an arcaded dome crested by a figurine of Mercury and an amour. The pendulum is placed on the exterior of the clock.

Height, 13 inches

Similar examples, "La Collection Spitzer", Paris, 1892, vol. 5, color plate No. 18.

From the Spitzer legacies.

[SEE ILLUSTRATION]

452 OUTER WATCH CASE OF AJOURE BRONZE

GERMAN, 16TH CENTURY

Oviform and engraved with scriptural figure representation in a decorative frame of marguerite arabesques. Finely ajouré border.

Length, 2½ inches

7¹⁵ For similar cases of portable timepieces, compare Britten, "Old Clocks and their Makers", pp. 72-4.

From the Spitzer legacies.

453 GILDED AND ENGRAVED DRUM OF A TABLE CLOCK

GERMAN, 16TH CENTURY

The circular body handsomely engraved with interlaced arabesques and ajouré with three "roses" of delicate workmanship. The bottom with engraved ball feet also richly ornamented with inscriptions referring to movement, poinçon and monogram of the metal worker.

Height, 3½ inches; diameter, 7½ inches

20⁻ Of workmanship similar to case illustrated in Britten, "Old Clocks and their Makers", p. 67.

The late Frederic Spitzer ingeniously used these ornamental clock drums as jardinières in his gallery.

From the Spitzer legacies.

ART OF THE CHURCH IN CHAMPLEVE AND TRANSLUCENT

ENAMELS, AND SILVER-GILT

NUMBERS 454-470

454 BOSSETTE OF SILVER-GILT, ENAMELLED AND JEWELLED

VENETIAN, 17TH CENTURY

15⁻ In the form of a circular rosette with fine, corded threads dividing green enamelled reserves set with cabochon rubies.

From the Spitzer legacies.



[455]

[456]

455 **PLINTH OF "CHEF" RELIQUARY OF SILVER-GILT AND ENAMEL**

SPANISH, 15TH CENTURY

Twelve-sided; in the form of a cathedral of flamboyant Gothic with ajouré gates and arched windows, some enamelled blue in simulation of glass. Delicately ajouré gallery of fleur-de lisé ornament.

Height, 5 inches; width, 4½ inches; depth, 3 inches

The centre part of the reliquary similar to "La Collection Spitzer", Paris, 1890, vol. I, p. 139.

From the Spitzer legacies.

[SEE ILLUSTRATION]

456 **CIBORIUM OF DINANDERIE, PARTLY GILDED**

GERMAN, END OF 14TH CENTURY

Cylindrical, and enriched with ajouré bands of gilded copper; the fluted and domed cover with engraved galleries, crested by a cross. The handsome foot on a cylindrical base, elaborately furnished with volutes in repoussé. Enamel plaques lacking. The centre bulbous and terminating in foliations. Delicately ajouré multilobar plinth.

Height, 13 inches

Compare chalices in "La Collection Spitzer", Paris, 1890, vol. 1, pp. 119 and 126.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 458]

457 **BOX OF AGNUS DEI OF SILVER-GILT AND TRANSLUCENT ENAMEL**

GERMAN, 16TH CENTURY

Circular in form. On the front in blue enamel the Crucifixion; on the back in green enamel, the mystic lamb. Both gilded and surrounded by elaborate frames of chiselled silver with exquisite compositions of deer and birds amongst archaic foliations. The box surmounted by a gilded ball with trilobar ring which controls the opening device.

Diameter, 2½ inches

Described and illustrated as the terminal vignette in "La Collection Spitzer", Paris, 1890, vol. 1, p. 151, No. 185.

From the Spitzer legacies.

[SEE ILLUSTRATION]

458 INCENSE BOAT OF ENAMELLED AND GILDED BRONZE

BYZANTINE, PROBABLY 13TH CENTURY

60- The top with hinged centre crested with serpents crouching and serpent handles. Floriations in gilded bronze on a ground of bleu-de-ciel. The two ends with serpent heads; the under part with multi-colored enamels in border with wavy band.

From the Spitzer legacies. *Length, 6 $\frac{3}{4}$ inches; height, 2 inches*



[NUMBER 459]

459 CROSS OF CHAMPLEVE ENAMEL ON COPPER

LIMOGES, IN PART 14TH CENTURY

140- The cross composed of plaques of enamel of lapis-blue with fleurettes of gilded metal framing circles of green and white with centres of rose-red. The orphreys are green and yellow with copious use of gold and tituli X.P.S. and I.H.S. The halo is engraved and nielloed. The gilded image of Christ is of much later date.

Height, 12 inches; width, 6 $\frac{1}{2}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 460]

460 CROSS OF CHAMPLEVE ENAMEL ON COPPER

LIMOGES, 13TH CENTURY

The figure of Christ in white enamel with his hair and beard engraved, nielloed and with touches of crimson. The halo and parts of perizonium he is wearing, as well as two armorial bearings to right and left, are enamelled in lapis-blue and green with touches of crimson, brilliant yellow and turquoise-blue. The gilding of the background has been heightened. Titulus of two lines, I.H.S. and X.P.S.

Height, 14 $\frac{3}{4}$ inches; width, 10 inches

Very similar to the main part of the cross in "La Collection Spitzer".

Paris, 1890, vol. 1, p. 102, No. 17, color plate No. 6.

From the Spitzer legacies. Inventory No. 3893.



[NUMBER 461]

461 **FIGURE D'APPLIQUE OF THE VIRGIN AND CHILD OF
REPOUSSE BRONZE, ENGRAVED AND GILDED**

IN THE MANNER OF EARLY LIMOGES

The Virgin is seated on a dais, resting her feet on a platform engraved with foliations. She wears a mantle patterned with diapers and with enamelled jewelled border. The eyes are enamelled and the crown of the Virgin is studded with jewels of turquoise.

Height, 7 $\frac{3}{4}$ inches

235~ Compare similar examples in the Hoentschel Collection, Metropolitan Museum of Art.

From the Spitzer legacies. Inventory No. 3918.

[SEE ILLUSTRATION]



[NUMBER 462]

462 CHASSE OF CHAMPLEVE ENAMEL ON COPPER

IN THE MANNER OF EARLY LIMOGES

In the form of an edifice. The lower part rectangular and with deeply incised foliations, gilded and filled with multi-colored enamels; also with figurine of St. Martin on horseback and another of the beggar. In gilded bas-relief. The cover with similar foliations and also with personages engraved. The gallery studded with semi-precious stones and ajouré. *Size, 7 $\frac{1}{4}$ x 10 $\frac{3}{4}$ x 2 $\frac{3}{4}$ inches*

Compare similar examples Hoentschel collection, Metropolitan Museum of Art.

From the Spitzer legacies.

[SEE ILLUSTRATION]

463 PROCESSIONAL CROSS OF SILVER-GILT WITH TRANSLUCENT ENAMELS

ITALIAN, IN PART 14TH CENTURY

The cross with four quatrefoil medallions of saints in polychrome enamels on a dark blue ground. With orbs arranged in trefoil; the bars of the cross delicately chased with arabesques in silver; the knob in repoussé with marguerite ornamentation. The silver-gilt image of the Lord is of the 17th century.

Height, 15 $\frac{3}{4}$ inches; width, 7 $\frac{1}{2}$ inches

Compare "La Collection Spitzer", Paris, 1890, vol. 1, p. 120, No. 70. From the Spitzer legacies.

[465]

[467]



[464]

[466]

[464A]

464 TWO SQUARE PLAQUES OF CHAMPLEVE LIMOGES ENAMEL

FRENCH, 13TH CENTURY

Both have quatrefoil centres with deep blue ground and foliations in crimson, cream and gold. The spandrels of gold on a crimson ground. Varying in pattern. (2)

Size, 2 1/4 inches square

Probably the plaques of an Evangeliare.

Compare color plates Nos. I and VII, "La Collection Spitzer", Paris, 1890.

From the Spitzer legacies. Inventory No. 3900.

[SEE ILLUSTRATION]

464A TWO SQUARE PLAQUES OF CHAMPLEVE LIMOGES ENAMEL

FRENCH, 13TH CENTURY

Similar to the preceding.

[SEE ILLUSTRATION, PRECEDING PAGE]

20-

465 SEMI-CIRCULAR BAND OF CHAMPLEVE ENAMEL ON COPPER

LIMOGES, 13TH CENTURY

Probably half of the frame of a plaque. Engraved with gilded grape cluster volutes on a brilliant blue azure enamel ground.

Diameter, 7¼ inches

Compare enamel frames in "La Collection Spitzer", vol. 2, pp. 113 and 115.

From the Spitzer legacies.

15-

[SEE ILLUSTRATION, PRECEDING PAGE]

466 SMALL DOOR OF CHAMPLEVE AND LIMOGES ENAMEL

FRENCH, 13TH CENTURY

Rectangular, and covered on a blue ground with twelve circular medallions with quatrefoil centres of green, black and light blue on gold, semé with gold fleurettes between medallions. The border with meanders in gold on a ground alternately turquoise-blue and crimson. Probably the door of an Evangeliare.

Size, 4½ x 3½ inches

Compare Color Plates Nos. I and VII, "La Collection Spitzer", Paris, 1890.

From the Spitzer legacies. Inventory No. 3899.

20-

[SEE ILLUSTRATION, PRECEDING PAGE]

467 HALO OF CHAMPLEVE ENAMEL

PROBABLY RHENISH, 13TH CENTURY

Circular, with arch intended to frame the head of a saint. Semé with small gold fleurettes on a sky-blue ground. Some of the enamel chipped.

From the Spitzer legacies. Inventory No. 3902.

10-

[SEE ILLUSTRATION, PRECEDING PAGE]



[NUMBER 468]

[NUMBER 470]

468 **BAISER DE PAIX OF SILVER-GILT** LIMOGES, 15TH CENTURY

Composed of rectangular plaquette with deeply countersunk plaque of black etched with a representation of the crucified Christ between the Virgin and St. John. The top engrailed with Gothic foliations pointed upward. The frame finely dentilled. With a ring to be fastened on a stand of wood. *Size, 4½ x 3¼ inches*

From the Spitzer legacies. Inventory No. 3922.

[SEE ILLUSTRATION]

469 **SILVER-GILT PLAQUETTE** DANUBE SCHOOL, 1578

10- Circular in form, the face in bas-relief and engraved with the adoration of the Magi. The foreground with the nativity and the kings in low relief, the background with the baptism of Christ and columnar buildings. At the base two amorial shields. The verso explains in German that this "pfennig" was given by Margarita Schober of Steir as a baptismal gift to her god-child Edith; here also appears the date, 1578. *Diameter, 2¾ inches*

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]

470 **SILVER-GILT AND ENGRAVED CARTOUCHE FROM A BINDING** AUGSBURG, EARLY 17TH CENTURY

32- The centre with an exquisitely etched nielloed representation of the tree of Jesse, with interesting landscape detail. The frame composed of winged armorini as ear brackets and putto heads as cresting and bracket. *Size, 5½ x 4 inches*

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]

ART OF THE SILVERSMITH

NUMBERS 471-482

471 **REPOUSSE SILVER PLAQUE FROM A BOOK BINDING** FRENCH, 17TH CENTURY

5- Representing the sacrifice of Isaac. The oval bas-relief with figure composition of exquisite detail; figure of deer and bird at base and foliage worked in filigree. *Size, 3 x 2½ inches*

From the Spitzer legacies.

472 **SMALL BRONZE MOUNTED URN OF BLOND AGATE** EARLY 17TH CENTURY

5- On molded bronze foot and with engraved finial. *Height, 1¾ inches*
From the Spitzer legacies.

473 TWO OBJECTS OF SILVER

FRENCH, 17TH CENTURY

(a) SILVER INKWELL IN THE FORM OF A COLUMNAR PLINTH

Cylindrical, with gadrooned exterior. Glass cup of later addition.
Parcel-gilt. *Height, 11½ inches*

From the Spitzer legacies.

(b) MOUNT OF A SALTCELLAR, SILVER PARCEL-GILT

DUTCH, 18TH CENTURY

Bowl-shaped, with delicately ajouré foliations. The base gilded and with fleur-de-lys. Poinçon of Rotterdam. *Height, 11½ inches*

From the Spitzer legacies.

474 SILVER BAS-RELIEF BY GIOVANNI BERNARDI DE CASTELBOLOGNESE

ITALIAN, 16TH CENTURY

Rectangular enrichment of a book binding occupied by an allegorical composition of victory surrounded by trophies. Background of architecture. *Size, 2¼ x 2¾ inches*

Attribution by Molinier. A bronze bas-relief by this master in "La Collection Spitzer", Paris, 1894, vol. 4, p. 140, No. 35.

From the Spitzer legacies.

475 SILVER BAS-RELIEF OF THE RENAISSANCE

NUREMBERG, 16TH CENTURY

An allegory. The figure of a woman draped in the style of the antique on a richly ornamented dais, and architectural background of a columnar arch and niches with statues. *Size, 2¼ x 2¾ inches*

From the Spitzer legacies.

476 NIELLO SILVERED PLAQUE IN ENAMELLED FRAME, BY THE ENGRAVER H.D., 1545

THE PLAQUE GERMAN, 16TH CENTURY

Landsknecht Captains. A group of two figures, one carrying a banner with the arms of a holy Roman Empire; the other a helmet. The picture surrounded by Renaissance volutes. Framed in gilded molding with plaques of lapis-blue enamel. *Size of plaque, 7 x 5½ inches*

From the Spitzer legacies.

477 RELIQUARY OF SILVER-GILT AND GILDED BRONZE

FRENCH, 16TH CENTURY

Compressed globular body of finely fluted and gilded bronze surrounded by mascaron volutes of silver-gilt, the back and front glazed.

Diameter, 3¾ inches

From the Spitzer legacies.

25-



[NUMBER 478]

[NUMBER 479]

478 THREE-INCH SILVER MEDAL OF EMPEROR CHARLES V, BY GIOVANNI BERNARDI DE CASTELBOLOGNESE

ITALIAN, 16TH CENTURY

Face of medal shows bust in profile to the right, clean-shaven, the long hair tied by a laurel wreath; in armour, enriched with double eagle, and wearing the order of the Golden Fleece. Legend: IMP. CAES. CAROLVS V AVG. Verso shows basso-relievo representation of an equestrian battle, with a great multitude of exquisitely modelled figures. A fortified town is in the upper background, and in the foreground appears the river god.

Diameter, 3¼ inches

Illustrated and described in Max Bernhart, "Die Bildnismedaillen, Karls des Funften", Munich, 1919, Plate XII, p. 74, No. 160.

Compare Herrgott, Plate XX, No. 11; Armand, "Les Medailleurs Italiens", Paris, 1883, vol. 2, p. 180, No. 1; and with bronze plaque, "La Collection Spitzer", vol. 5, p. 140, No. 35.

From the Spitzer legacies.

30'

[SEE ILLUSTRATION]

479 REPOUSSE SILVER PLAQUE FROM A BINDING

VENETIAN, 17TH CENTURY

22¹⁵ The ecstasies at the Annunciation; a composition of ten figures. Young women in flowing robes, bearded men in the Renaissance costume and four heads of nuns, in high and low relief. In a contemporary case of black tooled leather, semé with fleur-de-lys. (2)

Size, 3 $\frac{3}{4}$ x 3 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

480 SILVERED BRONZE MEDAL OF MARIE ANTOINETTE

FRENCH, 18TH CENTURY

An uncommon bas-relief portrait with elaborate feathered coiffure.

Diameter, 2 $\frac{1}{2}$ inches

From the Spitzer legacies.

481 INSIGNIA OF THE ARCHER'S FRATERNITY OF SILVER
PARTLY GILDED

FLEMISH, DATED 1616

40⁻ Composed of an oval medallion worked in repoussé with St. Sebastian, St. Nicholas and another bishop saint under arch architecture; above an armorial shield and beneath the inscription SOELE, the date 1616 and W on a shield. An eagle is suspended on two chains below the medallion, and above is a cartouche with archer's initials. Three Antwerp poinçons. *Size of medallion, 8 x 6 $\frac{3}{4}$ inches*

Described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 29, No. 77. SALE, PARIS, 1893, CATALOGUE NUMBER 1777.

482 CIRCULAR PLAQUETTE OF SILVER, PARTLY GILT

FRENCH, LATE 16TH CENTURY

10⁻ Representing a boar hunt, the centre with a huntsman on horseback, an attendant on foot and a group of hounds occupied with a boar. Background of villages with houses and churches. Poinçon. Exceedingly rare. *Diameter, 4 $\frac{1}{4}$ inches*

From the Spitzer legacies.

BLUE AND WHITE DELFT TILES

NUMBERS 483-485

50- 483 **ONE HUNDRED BLUE AND WHITE DELFT TILES**

All with octagonal landscapes and figure vignettes. They furnished mantel facings at the Spitzer residence, Rue Villejust, Paris, now the Turkish Embassy.

From the Spitzer legacies.

50- 484 **ONE HUNDRED BLUE AND WHITE DELFT TILES**

Similar to the preceding.

From the Spitzer legacies.

50- 484A **ONE HUNDRED BLUE AND WHITE DELFT TILES**

Similar to the preceding.

From the Spitzer legacies.

50- 485 **FIFTY-FIVE BLUE AND WHITE DELFT TILES AND FRAGMENTS**

Similar to the preceding.

25- From the Spitzer legacies.

3 Session # 21. 236-

FOURTH SESSION

NUMBERS 486-569

MINIATURES

NUMBERS 486-495

FRENCH, SECOND HALF OF 16TH CENTURY

486 **MINIATURE ON VELLUM OF MAN IN GILDED ARMOUR**

Le Duc D'Arsecot. The bearded personage with subtle attenuated features in blue tilting-suit magnificently enriched with gold and wearing the order of the Golden Fleece. *Size, 6¾ x 5¼ inches*
From the Spitzer legacies.

95-

FRENCH, SECOND HALF OF 16TH CENTURY

487 **MINIATURE ON VELLUM OF MAN IN GILDED ARMOUR**

Le Comte Henri de Nassau. His bold features are crowned by curling hair. He is dressed in a blue tilting suit with slight tapul richly ornamented with bands of gold, wearing the Order of the Golden Fleece and carrying his staff with his right gauntlet. To his left a tilting helmet of white, gold and black, with plumes of white and gold. *Size, 6¾ x 5¼ inches*

From the Spitzer legacies.

55-

GERMAN, EARLY 17TH CENTURY

488 **IVORY MINIATURE OF WALLENSTEIN**

Portrait, nearly full face, in gilded armour with a scarf. Inscribed: ALBERTVS WALLENSTEINIVS. The frame of very intricate grape foliations in filigree. On a gilded silver plaque and with four cabochon rubies in corners. An unusually large leaf of ivory. In Venetian filigree silver frame. *Size in frame, 5½ x 4 inches*

From the Spitzer legacies.

45-



[NUMBER 489]

FRENCH, DATED 1582

489 PORTRAITS OF A NOBLE AND HIS CONSORT

Forming the interiors of a circular pearwood case. A young courtier with pointed beard, in black velvets with linen ruff; and his wife similarly attired, her hair with enrichments of gold. (2)

Diameter of each, 2¼ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

FRENCH, SECOND HALF OF 16TH CENTURY

490 MINIATURE ON VELLUM OF MAN IN GILDED ARMOUR

The Marquis de Berges. Dressed in a suit of armour of blue steel richly gilded and wearing the Order of the Golden Fleece. With his right hand he clasps a tilting helmet blued and with gold enrichments and with richly colored plumes. In a contemporary carved and gilded frame.

Size in frame, 8¼ x 7 inches

From the Spitzer legacies.

FRENCH, 16TH CENTURY

491 MINIATURE OF A LADY BELIEVED TO BE MARY STUART

Dressed in orange-red robes with puffed sleeves and wearing rich jewelled girdle, necklace and headdress. Bright apple-green background with a painted frame of gold on black; on a tablet beneath, a quotation in Greek. Probably part of a painted coffret de mariage, the back carved with traceries. Oak panel. *Size, 7½ x 3½ inches*

From the Spitzer legacies.



[NUMBER 492]



[NUMBER 493]

FLEMISH, DATED 1608

492 MINIATURE PORTRAIT OF GEORGIUS HACK

Dressed in black velvets with very fine lace ruff framing his bearded countenance. With his right hand he holds the quillons of a sword and with his left his gloves. He wears the gold chain of office of a guild. In the upper right hand corner, the legend: GEORGIUS HACK AETATIS SUAE 55 ANNO 1608. On panel, and in nineteenth century velvet frame mounted in gilded bronze. *Size in frame, 7 x 6 inches* Georgius Hack was the son of a celebrated stained glass painter of Antwerp and himself a painter of some renown. From the Spitzer legacies.

[SEE ILLUSTRATION]

FLEMISH, CIRCA 1600

493 MINIATURE PORTRAIT OF MADAME GEORGIUS HACK

In rich Renaissance costume with narrow bodice and puffed sleeves in silver, gold and crimson, and wearing four huge strings of pearls. Her neck is framed by a fan-shaped lace collar and bears a jewel of large rubies and pearls. Her hair is arranged with a wreath of garden flowers. On panel. *Size in frame, 7 x 6 inches* Companion piece to the preceding. From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 494]

FRENCH, EARLY 17TH CENTURY

494 PAIR OF MINIATURE PORTRAITS OF LADIES OF RANK

One dressed in elaborate silver and black velvet richly furnished with jewels and with lace ruff and plaited headdress. The other in green velvets over crimson bodice, wearing a rose-colored headdress. On copper. In modern gilded baguettes. (2)

Size of each, in frame, $3\frac{3}{4} \times 2\frac{3}{4}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

FRENCH, EARLY 18TH CENTURY

495 TWO IVORY MINIATURES IN DIPTYCH FRAME

Portraits of Henri Duc de Guise and the Duchesse de Guise. Reduced replicas of miniature portraits on ivory of the Renaissance. The Duke in gold-trimmed velvet with feather-crested berretto. The Duchesse with huge ruff framing her attenuated face, her heart-shaped coiffure with jewelled crown. In an ebonized seventeenth century pearwood shrine of two hinged wings, the miniatures set into octagonal frames surrounded by elaborate pedimented architecture, the moldings with fine inlays of steel. At the bottom two steel rosettes.

Size of each, in frame, $6 \times 4\frac{1}{2}$ inches

From the Spitzer legacies.

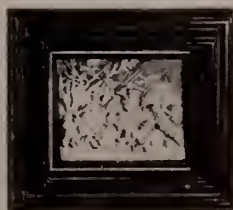
WAX AND TERRA COTTA BAS-RELIEFS

NUMBERS 496-510

[496]

[499]

[496]



[498]

[497]

[498]

496 PAIR OF BAS-RELIEFS OF COLORED WAX

FRENCH, MID-18TH CENTURY

Attributed to Jacques Guay, Graveur attitré of Madame Pompadour. Circular medallions, each containing a decorative composition painted in exquisite polychromy, one with trophies of love crested by a Turk's head and under a festoon with lion's mask. The other similarly arranged with martial trophies and those of the hunt. In square black frames of a later date. (2) *Size of each, in frame, 6½ inches square* From the Spitzer legacies.

[SEE ILLUSTRATION]

497 **BAS-RELIEF OF GRAY WAX**

FRENCH, 17TH CENTURY

Attributed to Coysevox. An equestrian combat of warriors in the style of the antique. An exquisite ceroplastic creation resembling in every respect an ancient cameo. The handling of the horses is particularly noteworthy. In gilded bronze frame.

Size in frame, 5 x 6½ inches

From the Spitzer legacies.

65 [SEE ILLUSTRATION, PRECEDING PAGE]

498 **PAIR OF BAS-RELIEFS OF WHITE WAX** ITALIAN, 16TH CENTURY

Attributed to Giovanni Bernardi di Castelbolognese. Representing martial equestrian subjects, the combat carried on by soldiers in Roman armour. The wax of pure white against a background of blue sky. Sculptures of a remarkable plastic skill. In contemporary molded pearwood frames. (2) *Size of each, in frame, 4½ x 5 inches*
From the Spitzer legacies.

265 [SEE ILLUSTRATION, PRECEDING PAGE]

499 **HIGH RELIEF PORTRAIT IN WHITE WAX**

ITALIAN, 16TH CENTURY

Bust portrait of a lady of rank. Nearly full-face. In tight-fitting bodice with high collar and ample sleeves. A remarkable example of life-like portraiture in wax. On a slate panel. In 18th century gilded bronze molding.

Size in frame, about 3½ inches

60 Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 193, No. 21.

SALE, PARIS, 1893, CATALOGUE NUMBER 2974.

[SEE ILLUSTRATION, PRECEDING PAGE]

[NUMBER 502]



[NUMBER 500]



[NUMBER 501]

HIGH RELIEF SCULPTURE AND
JEWELLED BAS-RELIEFS
OF COLORED WAX

500 JEWELLED BAS-RELIEF OF COLORED WAX

LIMOGES, 16TH CENTURY

From the atelier of Jean the second Penicaud. The Annunciation. The Holy Virgin in robes of blue and rose rests her right arm on the lectern of a richly carved prie-dieu, while the angel is robed in brown, green and rose with heightenings of gold. In his curling hair and on his mantle are fine pearls. His wings are blue, semé with fleur-de-lys. The background of black and gold enamel with the image of the Holy Ghost in white and in relief. The handling of the open leaves of the prayer book show an amazing dexterity. Contemporary molded ebony frame.

Size in frame, 6 x 5 inches

210

Compare, for the creations in wax by the Limoges master enamellers, Gaston le Breton's preface, "La Collection Spitzer", Paris, 1892, vol. 5, p. 181.

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]

501 JEWELLED BAS-RELIEF OF COLORED WAX: VENUS AND MARS

VENETIAN, 16TH CENTURY

The figure of Venus, nude but for the folds of a crimson cloak, richly studded with emeralds in quatrefoil mounts and fine pearls, and with a diadem of pearls and rubies in her hair. Mars in an embroidered jacket of green and rose. In the background an amour is seen with a dog whose body is screened by a tree trunk. To the right a globe. Painted in tones of soft polychromy. In a black molded frame.

525

Size in frame, 7 $\frac{3}{4}$ x 6 $\frac{1}{2}$ inches

Attributed to the Master of No. 2, "La Collection Spitzer", Paris, 1892, p. 190.

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]

502 PAIR OF HIGH-RELIEF SCULPTURES IN COLORED WAX BY BERNARDINO AZZOLINI

NAPLES, 17TH CENTURY

Brilliant genre representations. One representing a yokel with accenuated features, of the Neapolitan type. In picturesquely rough clothing with scarlet sleeves and broad-brimmed hat, enjoying the contents of a fiascho. The other, a merry looking ruffian resting with a goat at his side. Colored in delightful polychromy. Contemporary molded and ebonized pearwood frames. *Size, 9 x 7 inches*

200

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]



[NUMBER 505]

[NUMBER 503]

503 BAS-RELIEF PORTRAIT IN COLORED WAX

NUREMBERG, 16TH CENTURY

Profile of a patrician matron. Bust three-quarters to the right, dressed in a black robe with high shoulders, her neck encircled by a small ruff and her head in a tightly stiffened linen headdress. Remarkably fine portraiture.

Diameter in frame, 4 inches

Described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 192, No. 17.

SALE, PARIS, 1893, CATALOGUE NUMBER 2966; Atlas, Plate LVI.

[SEE ILLUSTRATION]

- 504 **BAS-RELIEF OF COLORED WAX** FRANCO-ITALIAN, 16TH CENTURY
Bust portrait of a young woman posing as Minerva, her handsome profile turned to the left, crowned by a huge feather-crested helmet. Her long black hair falls in dark waves down her back; the blue cuirass with mascarons of gold. Molded oval black frame of a later date. *Diameter, 5½ inches*
From the Spitzer legacies.

70- [SEE ILLUSTRATION, PRECEDING PAGE]

505 **JEWELLED BAS-RELIEF PORTRAIT OF COLORED WAX**

ITALIAN, 16TH CENTURY

Portrait of Lucrezia Tornabuoni. Bust profile to the left. In brocaded bodice of rich polychomy. The linen sleeves encircled by a band of fine pearls. The youthful head of exquisite modelling, with long blonde curls freeing her ear; with pearl earring and a hair-net seme with small pearls. She also wears a necklace with pearl pendant. In contemporary gilded and molded frame.

225- *Diameter in frame, 5½ inches*

Attributed to the master of No. 4, "La Collection Spitzer", Paris, 1892, vol. 5, p. 4.

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]

506 **HIGH RELIEF PORTRAIT IN COLORED WAX**

SWISS, 17TH CENTURY

Portrait of Hieronimus Paumgartner. Full standing figure of a patrician. In a voluminous leather jacket, wearing a chain of office. His garment is bordered with brown fur forming collar. In his right hand he carries brown gloves; his left hand rests on a table with turned supports covered with a green figured table-cloth and bearing books rolled with seal and an inkwell with quill. His impressive bearded countenance is framed by a large ruff. On a panel to the right forming picture, a fleur-de-lys with a bird perched upon it; above, the signature G. ATIO [—]. at the top the legend: HIERONIMUS PAUMGARTNER AET 63 On slate panel. In black molded frame. *Size in frame, 13 x 10½ inches*

200- From the Spitzer legacies.



[NUMBER 507]

507 **HIGH RELIEF IN COLORED WAX: ATTRIBUTED TO THE ART OF PHILLIPE DANFRYE** FRENCH, 16TH CENTURY

200- St. Barbara. In renaissance costume of ample folds with a bodice of gold in rich brown tones; a striped girdle of white, and a mantle of rose lined with changeant green and gold. Her lovely countenance is framed by long curling dark brown hair. With her left hand she touches the ledge of the tower, which is her emblem. On the ground, an effaced signature. The back eglomisé on glass in tones of blue. Contemporary ebonized pearwood frame. *Size, 8½ x 10 inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 508]

508 HIGH RELIEF SCULPTURE OF COLORED WAX

VENETIAN, LATE 16TH CENTURY

Representing St. Chiara d'Assisi. A masterpiece of ceroplastics. The saint is shown in robes of violet semé with fleur-de-lys, over which she wears a Roman cuirass of black and gold. Her features of celestial beauty are framed by opulent black hair falling in tresses down her back. She carries a cup in her left hand and a book in her right.

Size, 10 x 8 inches

Attributed to the master of portrait No. 2, "La Collection Spitzer", Paris, 1892, vol. 5, p. 58.

From the Spitzer legacies.

[SEE ILLUSTRATION]



IMPORTANT HIGH-RELIEF GROUP
IN COLORED WAX
DUTCH, 16TH CENTURY
[NUMBER 509]

DUTCH, 16TH CENTURY

After Raphael's "Sposalizio". A sculpture of the very highest quality in this medium of representation. In the centre, the high priest performing the marriage of the Holy Virgin. She is dressed in robes of blue and rose, while St. Joseph appears in a shepherd's garment of green, embroidered with a key border, and with a yellow cloak. The bearded high priest in rich oriental garb. To the left four holy women in medieval costume, and to the right, near St. Joseph, five youthful onlookers, two of whom are holding emblems. In the background a Roman temple and a number of very small personages on the ground and under the arcades. The colors of the softest and most plastic polychromy. In contemporary frame with delicate paste enrichments.

Size, 22¾ x 17 inches

From the Spitzer legacies.



[NUMBER 510]

**510 PAINTED AND GLAZED TERRA COTTA BAS-RELIEF OF
BLANCHE DE NAVARRE**

FRENCH, LATE 15TH CENTURY

Three-quarters to the left in a tight-fitting dark blue bodice letting the ruffs of her white chemise show at the neck. She wears a mantle with fur collar and puffed sleeves. Linen headdress of blue with white reverse. The cup-shaped plaque, unglazed, is finely engraved with an all-over pattern in diapers. The work of an anonymous early potter. Legend: MADAME LA ROYNE DE NAVARRE.

Diameter, 5¼ inches

125- Blanche de Navarre was the wife of Philip VI of France.
From the Spitzer legacies.

[SEE ILLUSTRATION]

PAINTINGS

NUMBERS 511-533

HYACINTHE RIGAUD

FRENCH, 1659-1743

511 PORTRAIT OF A LADY

475 Nearly half-length, facing the spectator. A pretty young woman, her deep chestnut hair parted in the middle and passing in curls and ringlets over the ears and down to her shoulders. Attired in low-cut V-shaped bodice of rich chocolate-tinted material with white applique work and a red bow at the corsage. Complementary background.

Canvas. Height, 29 inches; width, 24 inches.

From the Spitzer legacies.

[SEE ILLUSTRATION]



PORTRAIT OF A LADY
BY HYACINTHE RIGAUD

[NUMBER 511]



[NUMBER 512]

SCHOOL OF RIGAUD

FRENCH, LATE 17TH CENTURY

512 PORTRAIT OF A LADY

Half-length, to the front; a dark-eyed young woman, her locks parted in the middle fall in a profusion of curls over her ears and to the shoulders. Attired in a low-cut wine-colored gown trimmed with lace and pearl ornaments, complementary background.

Canvas. Height, 29 inches; width, 24 inches.

Companion piece to the preceding.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 513]

LEANDRO DA BASSANO [DA PONTE]

VENETIAN, 1558-1623

513 PORTRAIT OF A YOUTH

Bust, head and shoulders slightly to the left, eyes directed toward the spectator, attired in black doublet with a lace collar. Warm complementary background.

1. 300 - *Panel. Height, 14½ inches; width, 12½ inches.*
From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 514]

FLEMISH, 16TH CENTURY

514 PORTRAIT OF A MATRON WITH LINEN HEADDRESS

Half-length, shoulders to the front, head to the left; square-cut brown bodice with fur cape and red sleeves. She holds a jewelled rosary and toys with a cluster of flowers. Green-gray background with a coat-of-arms at the upper left.

Panel. Height, 13½ inches; width, 10½ inches.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 515]

FLEMISH, 16TH CENTURY

515 PORTRAIT OF A COURTIER

Three-quarter length, standing in black doublet and hose his left hand on the hilt of his sword and the right arm akimbo. On his scarred face are marks of valor on the field of battle. Dark background with gold-fringed curtains at the upper right and left.

Canvas. Height, 50 inches; width, 40 inches.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 516]

FRENCH, LATE 16TH CENTURY

516 PORTRAIT OF A COURTIER

Bust, facing the spectator, with full dark brown hair, slight moustache and goatee, attired in a black and green doublet and wide ruff. Neutral background with a coat-of-arms at the upper left.

Cradled panel. Height, 12½ inches; width, 9 inches. In ebonized and tortoise-shell frame.

From the Spitzer legacies.

[SEE ILLUSTRATION]

SCHOOL OF LARGILLIERE

FRENCH, EARLY 18TH CENTURY

517 PORTRAIT OF A LADY

Bust, facing the spectator, her hair slightly powdered and worn high with pink ribbons, attired in V-shaped gray bodice with gold embroidery and pearl clasps, crimson fur-lined cloak. Neutral background.

160- *Canvas. Height, 27 inches; width, 21½ inches.*

From the Spitzer legacies.



[NUMBER 518]

ATTRIBUTED TO DE HEEM

DUTCH, 1600-1674

518 STILL LIFE

275- An arrangement of edibles, with a half-peeled lemon, crystal wine glasses and a metal container in charming design on a table.

Canvas. Height, 31 inches; width, 37 inches.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 519]

FRENCH, 16TH CENTURY

519 PORTRAIT OF A GENTLEMAN

Half-length, facing the spectator, wearing a pancake hat trimmed with a red and white feather and gold ornaments. White neckwear, black doublet with cape and white ornamental sleeves. His right hand is gloved and holds the left glove as he toys with a chain at his belt. Dark background.

Panel. Height, 17½ inches; width, 12½ inches.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 520]

G. F. DE LA CROIX DE MARSEILLE

FRENCH, D. 1779

520 MEDITERRANEAN PORT SCENE

Delightful view of an eighteenth century harbor, showing the Romanesque character of a medieval city, with its fortresses and viaduct, while various craft ply their trade and a cruiser has just disembarked an officer who is welcomed by distinguished company.

Canvas. Height, 11 inches; width, 14½ inches.

Companion piece to the following.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 521]

G. F. DE LA CROIX DE MARSEILLE

FRENCH, D. 1779

521 MEDITERRANEAN PORT SCENE

Charming rendition of a shore with an old light house at the left, various ships in the harbor and fisherfolk busy with their catch in the foreground.

Canvas. Height, 11 inches; width, 14½ inches.

Companion piece to the preceding.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 522]

FRANCESCO GUARDI

VENETIAN, 1712-1793

522 SCENE IN VENICE

A vista through the arched doorway of a Gothic structure toward a group of white marble buildings scintillating in the sunlight; charming movement of figures in graceful garb animates the composition. *Canvas. Height, 9 inches; width, 7 inches. Carved and gilded frame in the Louis XVI taste.*

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 523]

SCHOOL OF GUARDI

VENETIAN, 18TH CENTURY

523 NEAR LAKE COMO

Group of villas in a mountainous setting. Blue sky with buff cloud effect.

Canvas. Height, 9½ x 7½ inches. Carved and gilded frame in the

575- Louis XVI taste.

Companion piece to the preceding.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 524]

ATTRIBUTED TO ROSALBA CARRIERA

VENETIAN, 1675-1757

524 DAME AU CORSAGE ROUGE

Half-length of a pretty young woman of engaging presence, her head turned toward the spectator as she toys with an open *boite à mouche*. Her becomingly coiffed hair and her neck are decorated with pink bows and lace, while her low-cut bodice is of crimson material with white satin bands. Interior background.

Canvas. Height, 22 inches; width, 18 inches.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 525]

ATTRIBUTED TO PALAMEDES

DUTCH, 17TH CENTURY

525 PORTRAIT OF A SPANISH COURTIER

Full length, standing; with a wide lace collar and cuffs, black doublet and hose, and white stockings. He toys with a fastener of the collar, while his right arm is akimbo. A wide-brimmed hat and book are on the table at the right, covered with verdure tapestry. Impressive interior. From the Spitzer legacies.

Panel. Inscribed "Aetatis 22 anno 1636" on base of column at the left and signed illegibly. Height, 22½ inches; width, 15¾ inches.



[NUMBER 526]

ATTRIBUTED TO JEAN FRANCOIS RIGAUD

FRENCH, 1742-1810

526 DAME AU MANCHON

Portrait of a lady seen at half-length, a black fichu and scalloped lace adorning her slightly powdered hair and wound about her face and fastened in front. She wears a black velvet cape with scarlet trimming over a brocaded old gold gown, and her hands are encased in a polar bear skin muff; sky background.

Canvas. Height, 32 inches; width, 25½ inches.

This picture has been attributed to Rigaud by the late Frederic Spitzer. It was acquired with other purchases made with Sir Richard Wallace.

From the Spitzer legacies.

225-



[NUMBER 527]

PIERRE ALEXANDRE WILLE

FRENCH, 1748-1820

527 LES SOINS MATERNELS

A young mother seated in an armchair and fondling her son, who stands on her knee. She is dressed in a soft rose-colored robe de chambre with blue trimming and a white scarf of silk, while the boy is dressed in bleu-de-ciel. To the right a table with a crib in a quilted slip cover. Complementary background with feigned oval. (2)

2900-

Canvas. Signed "P. A. Wille Filius Pxte. 1780". Height, 16¼ inches; width, 13 inches. In carved and gilded frame in the Louis XVI taste.

To be sold with its contemporary line engraving by J. G. Wille after this picture by his son, Pierre Alexandre. From the Spitzner legacies.



LES DELICES MATERNELS
BY PIERRE ALEXANDRE WILLE

[NUMBER 528]

PIERRE ALEXANDRE WILLE

FRENCH, 1748-1820

528 LES DELICES MATERNELS

2.900-

The young mother seated in an oval-backed chair in voluminous eighteenth century silk robes of silver and blue with feathered cockade in her undulating coiffure, about to trim the hat of her little boy with a feathered ribbon. He is dressed in a garment of rich amber with a scarf of rose furnished with lace. In his right hand he holds an apple, while in his left an open school book. To the left a table with an open powder box and puff. Background of drapery with faint oval. (2)

Canvas. Signed "P. A. Wille, Filius Pate. 1780". In carved and gilded frame in the Louis XVI taste. Height, 16 $\frac{1}{4}$ inches; width, 13 inches. To be sold with its contemporary line engraving by J. G. Wille after this painting by his son, Pierre Alexandre. From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]



[NUMBER 529]

ATTRIBUTED TO FRANCOIS BOUCHER

FRENCH, 1703-1770

529 JEUNE FEMME A LA LETTRE

A demoiselle is seen at half figure, head and shoulders to the right, as she reads a sonnet on parchment. Her hair, slightly powdered, is adorned with pearl ornaments and her chemise of white linen and her old gold garment are open at the front. A full-blown pink rose at the bust adds a note of delightful color.

Canvas. Oval; height, 24 inches; width, 20 inches.

This picture has been known as a work of Boucher and has figured as such in various loan exhibitions. It was a gift of Sir Richard Wallace to the late Frederic Spitzer.

From the Spitzer legacies.

[SEE ILLUSTRATION]

1.100-



[NUMBER 530]

NICOLAS DE LARGILLIERE

FRENCH, 1656-1746

530 **DAME A LA HOULETTE (LADY WITH A SHEPHERD'S STAFF)**

Three-quarter length presentation, of a pretty woman in a graceful pose as she fondles her pet poodle with her right hand and holds a staff with her left. Her powdered coiffe is decorated with pink buds, and she is attired in a low-cut gray flowered satin gown with pink and blue flowing draperies; landscape background.

Canvas. Height, 24½ inches; width, 19½ inches. In carved and gilded Louis XVI frame.

Included in "Une Exposition des Oeuvres de Largillière" at the Petit Palais, Paris, Spring, 1928.

From the Spitzer legacies.



[NUMBER 531]

WILLEM KLAASZ HEDA

DUTCH, 1594-1678

531 STILL LIFE

Picturesque arrangement of wine glasses, oyster shells on a platter, an apple in a Delft dish and a half-peeled lemon placed on the edge of an Anatolian rug. Dark background.

Cradled panel. Signed and dated 1664 below at left of centre. Height, 31 inches; width, 25 inches.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 532]

ANTONIO CANALE (CALLED CANALETTO)

VENETIAN, 1697-1768

532 VENETIAN SCENE

The piazzetta showing the columns of St. Mark and St. Theodore, while the lace-like facade of the Doge's Palace spreads out at the middle ground. A vista of the towers and spires is in the distance, the populace of all types is moving about, and gondolas and ships glide on the blue waters.

Canvas. Height, 19½ inches; width, 25 inches.

Companion piece to the following.

From the Spitzer legacies.



[NUMBER 533]

ANTONIO CANALE (CALLED CANALETTO)

VENETIAN, 1697-1768

533 VENETIAN SCENE

A view of the Piazzetta looking south toward the Dogana and Santa Maria della Salute while the Palace of the Mint and the Columns of St. Mark and St. Theodore rise athwart the composition. Shipping and gondolas are seen on the blue waters, and the populace moves about in colorful garb.

Canvas. Height, 19½ inches; width, 25 inches.

Companion piece to the preceding.

From the Spitzer legacies.

[SEE ILLUSTRATION]

CARVED IVORY

NUMBERS 534-545



[534]



[535]



[536]

534 CARVED IVORY BAS-RELIEF

BURGUNDIAN, BEGINNING OF 14TH CENTURY

Probably part of a missal binding. Representing an angel holding a banderole, the wings, garment and hair showing traces of the original polychromy and gilding.

Size, about 2 x 1 inches

From the Spitzer legacies. Inventory No. 3871.

[SEE ILLUSTRATION]

535 CARVED IVORY BAS-RELIEF

FRENCH, 14TH CENTURY

Probably part of a missal binding. It represents a woman martyr saint seated and holding a roll in her right hand, and clutching the bars of her prison. Considerable traces of original polychromy; the left corner defective. In an architectural frame with columnar uprights.

Size, about 2½ x 2¼ inches

From the Spitzer legacies. Inventory No. 3811.

[SEE ILLUSTRATION]

536 CARVED IVORY BAS-RELIEF

BURGUNDIAN, BEGINNING OF 14TH CENTURY

Probably part of a missal binding. Representing two personages playing musical instruments, both seated and dressed in picturesque medieval attire, the woman with pointed linen headdress and in flowing robes, playing an organ, the man with an imaginative turban and kilts, playing a King David's harp. To the right. Traces of original polychromy.

Size, about $2\frac{1}{8}$ x $2\frac{1}{2}$ inches

From the Spitzer legacies. Inventory No. 3871.

[SEE ILLUSTRATION]



[NUMBER 537]



[NUMBER 538]

537 SMALL CARVED IVORY BAS-RELIEF

CAROLINGIAN, 9TH OR 10TH CENTURY

With two figures in spirited motion, probably excited news-bearers of the Nativity.

Size, $1\frac{1}{4}$ x 2 inches

From the Spitzer legacies. Inventory No. 3871.

[SEE ILLUSTRATION]

538 CARVED IVORY BAS-RELIEF

BURGUNDIAN, BEGINNING OF 14TH CENTURY

Probably part of missal binding. Depicting the Circumcision of Christ. A composition of exceptional charm, the bearded High Priest in long flowing robes wearing a most imaginative headdress. Traces of gilding.

Size, about $2\frac{1}{4}$ x 3 inches

From the Spitzer legacies. Inventory No. 3871.

[SEE ILLUSTRATION]



[NUMBER 539]



[NUMBER 540]

539 **SMALL IVORY BAS-RELIEF**

FRENCH, 14TH CENTURY

Part of a plinth, representing Christ and the money-lenders. The four small figures carved with great delicacy and fine characterization. Traces of the original polychromy of green and scarlet on mantles, and touches of gold. *Length, 3¼ inches; height, 1½ inches* From the Spitzer legacies. Inventory No. 3878.

90-

[SEE ILLUSTRATION]

540 **CARVED IVORY GROUP OF THE VIRGIN AND CHILD**

FRENCH, EARLY 14TH CENTURY

The Virgin is placed on a low seat, crowned and veiled; she wears a long robe and a mantle of ample folds. In her right hand she holds a rose; with her left hand she supports the Christ child standing on her knee and wearing a long tunic. He holds a globe in his left hand and blesses with his right. On molded wood plinth.

900-

Height of statuette, 5¼ inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 45, No. 54.

SALE, PARIS, 1893, CATALOGUE NUMBER 89; Atlas, Plate III.

[SEE ILLUSTRATION]

COVER OF COFFRET SHOWN BELOW

[NUMBER 541]



COFFRET OF CARVED IVORY

[NUMBER 541]

541 **COFFRET OF CARVED IVORY**

BYZANTINE, 12TH CENTURY

300- Rectangular box, the sides with bas-relief medallions of holy women and saints in circular medallions, separated by rosetted foliations and with ajouré patterns and engraved disks as border ornament. The cover composed of three rows of bas-relief, of which the upper and lower represent Evangelists and their emblems. The centre with the Nativity flanked by two bust representations of saints in embroidered robes, with angels and their emblems. Hinges, hasp and feet of brass of comparatively modern addition.

Height, 4 inches; length, 5½ inches; depth, 4¼ inches

From the Spitzer legacies. Inventory No. 3872.



[NUMBER 542]

542 CARVED IVORY GROUP OF MADONNA AND CHILD

FRENCH, 16TH CENTURY

The Virgin in ample flowing robes is seated on a dais with high molded back. The base of the dais is panelled and carved in low relief with two winged amorini in flight, bearing a shield. The Virgin wears a head-cloth over her long wavy hair and is holding the infant Christ in her lap.

Height, 5½ inches; width of base, 3½ inches

Attributed to the master of the "Virgin and Child," "La Collection Spitzer", vol. 1, Paris, 1890, p. 67, No. 134.

From the Spitzer legacies. Inventory No. 3875.

[SEE ILLUSTRATION]



[NUMBER 543]

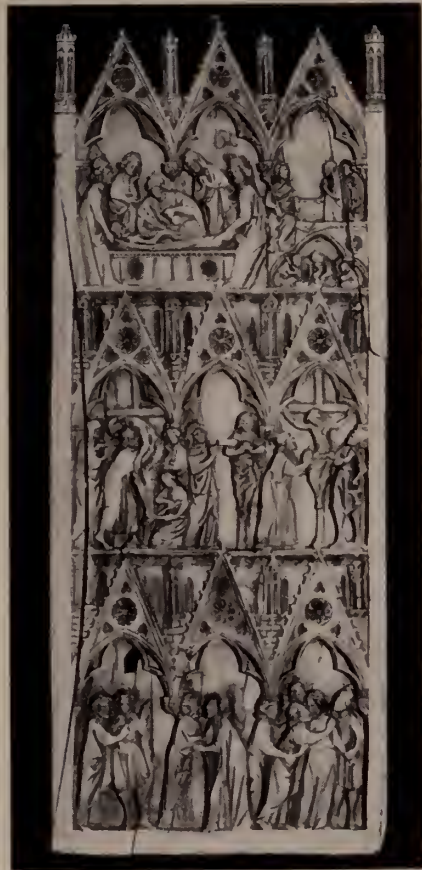
543 **GROUP OF CARVED IVORY REPRESENTING CHRIST AND AN APOSTLE** FRENCH, 14TH CENTURY

They are seated facing each other. Christ holds with his right hand the sharp edge of an ax blade, while with his left he holds a fluted pole. The apostle also grips the pole of the weapon in his right hand and in his left he holds a closed book. Carved in high relief. The characterization is of great beauty, and the treatment of the folded robes, allowing for no protrusions, is of supreme sculptural interest. In nearly perfect state, with the exception of fragmentary pole.

Height, 5½ inches; width, 4 inches

Described in "La Collection Spitzer," Paris, 1890, vol. 1, p. 53, No. 83. SALE, PARIS, 1893, CATALOGUE NUMBER 118; Atlas, Plate III.

[SEE ILLUSTRATION]



[NUMBER 544]

544 CARVED IVORY WING OF A POLYPTICH

FRENCH, LATE 13TH CENTURY

Divided into three registers, each with Gothic arcades of three gables and with finely ajouré roses; separated by turrets. On the ground register the betrayal of Judas, in the centre the Crucifixion, and on the top the entombment of Christ. Numerous traces of polychromy. The left-hand member has been reattached, otherwise this early bas-relief is in remarkable state of preservation.

Height, 12 $\frac{3}{4}$ inches; width, 5 $\frac{1}{4}$ inches

Described in great detail and illustrated in "La Collection Spitzer," Paris, 1890, vol. 1, p. 43, No. 43.

SALE, PARIS, 1893, CATALOGUE NUMBER 78; Atlas, Plate III.

[SEE ILLUSTRATION]

*Stall type, acc
highest
class*

400-



[NUMBER 545]



[NUMBER 545]

545 CARVED IVORY GROUP OF THE VIRGIN AND CHILD

FRENCH, 14TH CENTURY

The Virgin is seated on a dais, draped in voluminous robes bordered with gilded orphreys, her left foot placed on the body of a monster symbolic of evil. She is wearing a veil and on her neck she wears an amulet of quatrefoil form. With her left hand she supports the infant Christ; her right hand is missing. The young Christ child touches her robe in an attitude of interrogation. The back of the dais hexangular and with sunken pointed arches in arm rests. It is elaborately carved in high relief with the judgment of Solomon, King Solomon occupying the centre on a dais, while to the right and left are attendants threatening to divide the children of the litigant

1.550-

mothers. Carved out of one ivory tusk. Warm dark amber-colored patina on the back of sculpture and cream-colored surface in front. The presumably jeweled crowns and the jewel on the breast of the Virgin apparently have been lacking for centuries, but this sculpture is entirely unrestored.

Height, 10 inches; size of base, 3½ x 4¼ inches
Intimately related in workmanship to a group in "La Collection Spitzer," Paris, 1891, vol. 1, p. 58, No. 99, plate XXIII.
From the Spitzer legacies. Inventory No. 3874.

[SEE ILLUSTRATIONS SHOWING FRONT AND BACK]

SCULPTURE

NUMBERS 546-556



[NUMBER 546]

546 **CARVED MARBLE BUST OF CHRIST, ATTRIBUTED TO PIETRO PAOLO NARDI** ITALIAN, EARLY 16TH CENTURY

The bust carved of a rare variety of marble, veined gray, black and yellow and with brilliant touches of orange red. The modelling of great realism and restraint. The contemporary sloping and molded plinth of rouge antique shoaling from orange-red to a golden-yellow.

Height, 7 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 547]

547 **CARVED MARBLE BAS-RELIEF** SOUTH GERMAN, 16TH CENTURY

In the form of a voluted shield which serves as a shallow niche for a nude female figure allegorical of Time. Her right hand is resting on the top of a Romanesque tripod bearing an hour-glass. In her left hand she holds the emblem of a death mask. Between her bare breasts is a cross.

Height, 14 inches; width, 10¾ inches

Related to the art of Hans Schwartz of Augsburg.

From the Spitzer legacies.

[SEE ILLUSTRATION]

150-



[NUMBER 548]

548 **CARVED WHITE MARBLE STATUETTE FROM THE ATELIER
OF FALCONNET**

FRENCH, 18TH CENTURY

Nude but for a draped loin-cloth covering her thigh. Her hair is tied in the Grecian fashion with a riband. *Height, 22½ inches*

A gift from Sir Richard Wallace to the late Frederic Spitzer.

1.500- From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 549]

549 CARVED WHITE MARBLE BUST AFTER THE ANTIQUE

ITALIAN, 16TH CENTURY

Bust of a youth, the slender form draped with the folds of a himation held by an agraffe on the right shoulder. The left shoulder is exposed. The head is slightly turned to the left and is crowned by wavy hair tied with a ribbon. On a contemporary molded circular plinth of bleu Turquin marble. *Height on its plinth, 20½ inches*
Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 105, No. 23. SALE, PARIS, 1893, CATALOGUE NUMBER 1279.

550 CARVED WHITE MARBLE STATUE OF VENUS WITH DOLPHIN

FRENCH, 17TH CENTURY

In the taste of the antique. The figure, entirely nude, is shown with her face turned to the right, her hair tied back in the Grecian fashion. At her left, on the ground, a dolphin with its tail encircling her back.

Height, 63½ inches

This statue stood in the centre of the garden of the Spitzer residence, Rue Villejust, Paris, for nearly three-quarters of a century. From the Spitzer legacies. Inventory No. 4712.

[SEE ILLUSTRATION, OPPOSITE PAGE]



CARVED WHITE MARBLE
STATUE OF VENUS WITH DOLPHIN

[NUMBER 550]



[NUMBER 551]

551 **HEROIC CARVED WHITE MARBLE BUST OF FRANCESCO II DE MEDICI** ITALIAN, 16TH CENTURY

The enrichment of a Renaissance over-mantle. Dressed in a cuirass with laminated colletin and ornamented with the bas-relief of a ram; draped with the folds of a fringed scarf, and wearing the Order of the Golden Fleece on an ajouré chain. His bearded countenance is handled with bold naturalism. On a small plinth, at the base, the letters FR. M. D. E. M. II FRANCISCVS MAGNVS DVX ETRVRIAE MEDICEVS II. The pedestal with laudatory attribute in Latin.

450-

Height on contemporary molded socle, 36 inches

From the Spitzer legacies. Inventory No. 4708.



[NUMBER 552]

552 **HEROIC CARVED WHITE MARBLE BUST OF COSIMO I DE MEDICI**

ITALIAN, 16TH CENTURY

In a cuirass ornamented with bas-relief of a sea-lion and three stars; also wearing the Order of the Golden Fleece on a chain. Companion piece to the preceding and as truthful in characterization as the bust of Francesco. On a small plinth the letters C. M. D. E. M. I.

[COSMVS MAGNVS DVX ETRVRIAE MEDICEVS I.]

From the Spitzer legacies. Inventory No. 4708.

[SEE ILLUSTRATION]



[NUMBER 553]

ATTRIBUTED TO ANTOINE COYSEVOX

FRENCH, 1640-1720

553 CARVED MARBLE BUST OF A POET

The superbly modelled thoughtful countenance framed by a wealth of freely curling hair falling down to his shoulders. The bust is partly enveloped by the folds of a toga held on the right shoulder by a strap. Exceptionally fine quality of cream-colored marble of rich amber patina. On a contemporary detached yellow and black marble slab. From the cabinet of Monsieur de Lalive.

Height on plinth, 30 inches

From the entrance hall of the residence of the late Frederic Spitzer, Rue Villejust, Paris, now the Turkish Embassy.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 554]

ATTRIBUTED TO NICOLAS CUSTOU, THE ELDER

FRENCH, 1658-1733

554 TWO CARVED WHITE MARBLE BUSTS OF YOUNG WOMEN, IN THE TASTE OF THE ANTIQUE

Their bodies draped with himatia formalistically folded and exposing the breast. Their heads are crowned by jewelled diadems cresting the wavy hair tied in the Grecian fashion, which falls in free strains over their shoulders. The features are small and of serene beauty; the eyes are closed. Warm, cream-colored patina. Contemporary rouge antique marble plinths. (2)

Height of each on plinth, about 25 inches

From the cabinet of Monsieur de Lalive.

From the foyer of the residence of the late Frederic Spitzer, Rue Villejust, Paris, now the Turkish Embassy.

From the Spitzer legacies.

[SEE ILLUSTRATION]

900-



[NUMBER 555]

GIOVANNI DELLA ROBBIA

FLORENTINE, CIRCA 1500

555 BUST OF A YOUNG MAN

Enamelled terra cotta. Dressed in an antique cuirass with a lion's mask on its front, his beardless face crowned by a headdress of grape clusters and vine on his curly hair. Enamels of white, yellow, green and purple. On a socle of gilded walnut. *Height, 30 inches*

3.500-

Identified by Dr. Wilhelm Bode as the work of Giovanni della Robbia. Described in "La Collection Spitzer", Paris, 1892, vol. 4, p. 108, No. 6. SALE, PARIS, 1893, CATALOGUE NUMBER 3092.

[SEE ILLUSTRATION]



[NUMBER 556]

BENEDETTO DA MAIANO

FLORENTINE, 1442-1498

556 VIRGIN AND CHILD

Stucco bas-relief painted in polychromy and gold. The Virgin, in robes of rose and mantle of green, embraces the Christ-child with her left hand. He is represented entirely nude, wearing a gold necklace with an amulet, and is looking into the world with his right hand lifted in an attitude of blessing. Circular border formed by winged amorini heads screens the group. The medallion in its original polychromy of laurel ribands in gold and scarlet. On a green ground.

Diameter, 24 inches

From the Spitzer legacies. Inventory No. 4719.

[SEE ILLUSTRATION]

CARVED WOOD

NUMBERS 557-565



[NUMBER 557]

557 CARVED WALNUT STATUETTE OF A WOMAN SAINT

FLEMISH, 15TH CENTURY

Upstanding, with a long mantle and veil. She holds a closed book in her left hand. Fine detail of drapery. *Height, 10 $\frac{3}{4}$ inches*

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 108, No. 91.

SALE, PARIS, 1893, CATALOGUE NUMBER 759.

[SEE ILLUSTRATION]



[NUMBER 558]

558 CARVED BOXWOOD STATUETTE

GERMAN, BEGINNING OF THE 17TH CENTURY

Venus Rising from the Bath. Her nude body is placed with her left foot on a pillar. With her right hand she screens her breast, while with her left she holds a draped cloth. Her hair is in waves tied in the back with a knot. Inspired by a sculpture of Gianbologna. Exquisite patina.

Height without plinth, 5¼ inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 262, No. 29, Color Plate IV.

SALE, PARIS, 1893, CATALOGUE NUMBER 2151; Atlas, Plate LII.

[SEE ILLUSTRATION]



[NUMBER 560]



[NUMBER 559]

- 40- 559 **CARVED OAK BUST OF ST. BARBARA** FRENCH, 16TH CENTURY
 Half length; she is dressed in voluminous robes, with a diadem cresting her long tresses. In her right hand she holds the palm of the martyrs and in the left a Gothic tower with interesting architectural detail. *Height, 13¾ inches; length of base, 10 inches*
 From the Spitzer legacies.

560 **CARVED OAK STATUETTE OF ST. BARBARA**

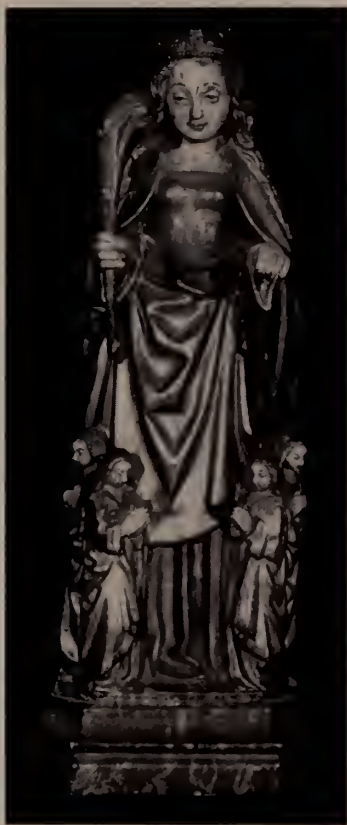
SOUTH GERMAN, 15TH CENTURY

250- Youthful representation, with the crown of a queen on her long wavy hair. She wears a voluminous robe with puffed sleeves and a tight-fitting jacket. With her right hand she holds the folds of her garment; the left hand is missing. *Height, 20½ inches*

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 108, No. 89.

SALE, PARIS, 1893, CATALOGUE NUMBER 758.

[SEE ILLUSTRATION OF BOTH NUMBERS ABOVE]



[NUMBER 561]

561 CARVED WOOD AND POLYCHROME GROUP OF SAINT URSULA

EASTERN FRENCH, LATE 15TH CENTURY

The youthful saint, with an ajouré gilded silver crown of the martyr on her long wavy hair, is dressed in voluminous robes of gold lined with dark blue over the tight-fitting bodice. She holds the emblem of the palm in her right hand. At her feet four praying angels in monastic robes of gold are ranged in pairs to her right and left. The sculptural quality of these sensitive figurines is most striking. Left hand restored.

Height, 16 $\frac{1}{4}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 562]

562 CARVED BOXWOOD GROUP OF THE VIRGIN AND CHILD

EASTERN FRANCE, LATE 15TH CENTURY

Seated on a low molded bench, the Virgin is seen facing the spectator. She wears a long robe with tight sleeves and a mantel draped over her left shoulder and knees; a gilded crown crests her wavy hair. In her right hand she holds a flower, and in her left she supports the Christ-child, who has a bird in his left hand. Under a carved canopy of 19th century workmanship.

Height of group, 6 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 257, No. 10.

SALE, PARIS, 1893, CATALOGUE NUMBER 2132; Atlas, Plate LII.

[SEE ILLUSTRATION]



[NUMBER 563]

563 GROUP OF CARVED OAK: THE CIRCUMCISION

FLEMISH, BEGINNING OF 16TH CENTURY

The Virgin supporting the infant Christ on an altar covered with a fringed cloth. She presents the child to the High Priest, who is dressed in the robes of a Bishop. To the left an animated personage holds a banderole, and behind the altar are three holy women, of whom one holds a jar of perfume. The costumes are those of the Renaissance; the headdress of the Virgin is particularly remarkable for the disposition of the veil and the jewels placed like wings at the sides of her head. The contemporary plinth buttressed and with animal masks. High relief of infinite charm and dexterity of execution. Small defects.

Height, 15½ inches; width, 14¾ inches

Illustrated and described in "La Collection Spitzer," Paris, 1891, vol. 2, pp. 110 and 111, No. 105.

SALE, PARIS, 1893, CATALOGUE NUMBER 773; Atlas, Plate XXIV.



[NUMBER 564]

DANUBE SCHOOL

EARLY 16TH CENTURY

564 CARVED WOOD TRIPTYCH WITH THE VIRGIN AND STATUES OF SAINTS

In the centre on a dais the Holy Virgin in gilded robes with crown, supporting the Christ-child who clings to her neck. To the right and left on the same wing, saints with their emblems, in gilded robes and with mantles. The flanking wings each with four elaborately garbed saints under arches carved with ajouré foliations. The arches are supported by slender Gothic columnar supports. The decoration in polychromy, with copious use of gold.

Height, 64 inches; width when opened, 86 inches

From the Spitzer legacies. Inventory No. 4667.

[SEE ILLUSTRATION]



[NUMBER 565]

ADAM KRAFT

NUREMBERG, 15TH CENTURY

565 THE VIRGIN ATTENDED BY THE APOSTLES

Large bas-relief of carved wood painted in polychromy. The Virgin, in robes of gold with a veil over her long curling hair, is flanked by two apostles kneeling and reading from open books. This group in the foreground is screened by the figures of the other apostles with expressions of great spiritual immersion. In a comparatively modern frame in the Gothic style.

Size, 48 x 40 inches

From the Spitzer legacies. Inventory No. 4701.

[SEE ILLUSTRATION]

CARVED STONE BAS-RELIEFS

NUMBERS 566-569

566 **CARVED BAS-RELIEF OF MUNICH STONE: FORTUNE
SURROUNDED BY AMOURS**

GERMAN, 16TH CENTURY

25- An exquisite small carving, the nude figure of Fortune embraced by amours standing on a globe, while she tenders a palm leaf. In ebonized frame. *Diameter in frame, 2 inches*

Described in "La Collection Spitzer," Paris, 1891, vol. 3, p. 286, No. 178.

SALE, PARIS, 1893, CATALOGUE NUMBER 2300.

567 **BAS-RELIEF OF CARVED MUNICH STONE: THE DEATH OF
ST. MARK**

SOUTH GERMAN, 16TH CENTURY

25- The foreground occupied by the crouching figure of the saint, with a lion at his side. He receives the Host from a priest in long flowing robes. To the right and left acolytes and attendants and, screening part of the columnar arch, winged cherubim. A distant landscape can be seen through the arch. *Size, 6½ x 4½ inches*

From the Spitzer legacies.



[NUMBER 568]

568 CARVED MUNICH STONE BAS-RELIEF: PHILIP II OF SPAIN

GERMAN, 16TH CENTURY

The king is represented in an architectural frame forming a circle for his portrait. His bearded countenance is three-quarters facing, with ruff and the order of the Golden Fleece. To the right and left columnar supports with allegorical figures holding their shafts. The pediment with recumbent figures holding symbolical animals. The plinth with a group of four figures allegorical of the graphic arts and Latin inscriptions. The carved detail on brackets of architrave and fruit festoons is most elegant. The portrait is framed by the legend: PHILLIPPUS D. G. HISPANIARUM SICILIAE NEAPOLIS REX ARCHIDUX AUSTRIAE.

Height, 11 inches; width, 7½ inches

Attributed to the master of the Munich Stone bas-relief, "La Collection Spitzer", Paris, 1891, vol. 3, p. 285, No. 171, Plate XI. From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 569]

**569 HIGH-RELIEF BUST OF CARVED FLORENTINE BLACK STONE,
ATTRIBUTED TO BERTOLDO DI GIOVANNI**

FLORENTINE, 15TH CENTURY

Agrippa, profile turned to the right, in Roman armour with a victor's crown tied with ribbon. The base inscribed with the legend: M. AGRIPPA L. F. COS. III. A portrait of forceful rhythm, the exterior molded to form a frame. Ear slightly chipped. *Size, 22 x 15 inches*
From the Spitzer legacies.

[SEE ILLUSTRATION]

200-
4 lessons # 46. 240-

FIFTH SESSION

NUMBERS 570-686

JEWELS

NUMBERS 570-584

570 TWO EARLY OBJECTS OF THE SILVERSMITH'S ART

16TH CENTURY

20-
Comprising pendant with two nielloed silver plaques engraved with two personages of the Renaissance and, on the reverse, with a Gothic cipher of Christ; and large silver seal ring of a Bishop, the seal with a mitre and illegible inscription; the circle with acanthus foliations. From the Spitzer legacies. (2)

571 PENDANT OF GOLD WITH BAS-RELIEF SPANISH, 16TH CENTURY

75-
The adoration of the Magi; a group of small figures in spirited motion, placed under an arch representative of the Crypt. The back with the sacred cipher in Gothic letters. *Size, 1½ x 1¼ inches*
From the Spitzer legacies.

572 PENDANT OF GOLD WITH BAS-RELIEF: THE ADORATION OF THE MAGI

SPANISH, 16TH CENTURY

115-
Placed in a ring completely à jour. A delightfully naive composition. The surrounding ring with a star in the left-hand upper corner and a pendant in the form of an acorn. *Diameter, 1½ inches*
From the Spitzer legacies.

573 COLLIER OF GOLD, PARTLY ENAMELLED

VENETIAN, 17TH CENTURY

50-
Composed of forty large and small links. Triangular in form and enamelled with trefoils and other floral enrichments in soft pastel shades. *Extreme length, 33 inches*

574 RELIQUARY FRAME AND PENDANT OF GOLD, ENAMELLED

SPANISH, 17TH CENTURY

35-
The centre ajouré and with the sacred cipher S[ANTA] M[ARIA] R[EGINA] under crown. Foliated border in enamels of blue and cream. Also enamelled on the reverse. *Size, 2½ x 2½ inches*
From the Spitzer legacies.

575 **ROCK CRYSTAL EGLOMISE LOCKET MOUNTED IN SILVER-GILT** FRENCH, 17TH CENTURY

75- One side with figure representations in gold on a black ground and the inscription QUI QUE SOIS PRINCE OU BERGER VOILA TON VEU ET TON MODELE; the other side with a Pieta exquisitely rendered in gold on a rose ground. From the Spitzer legacies. *Size, 3½ x 2½ inches*

576 **ENAMELLED LOCKET OF GOLD** SPANISH, EARLY 17TH CENTURY

The frame of the reliquary only. The outer edge of very delicate workmanship, with a rope pattern of blue and white enamel passing through loops of gold. *Height, 1¼ inches*

30- From the Spitzer legacies.

577 **GOLD PLAQUETTE ATTRIBUTED TO BENVENUTO CELLINI** ITALIAN, 16TH CENTURY

45- With four putti in bas-relief representing the arts, with their emblems. From the Spitzer legacies. *Size, 1¼ x 1½ inches*

578 **MEDALLION OF GOLD, ENAMELLED AND ENRICHED WITH FOUR PANELS** GERMAN, 16TH CENTURY

50- The ajouré foliations serve as branches for four bulbs in the shape of fine pearls, centering upon small diamonds in a setting of rubies. Apparently by the same hand as Number 611 in this catalogue.

Size, 1¾ x 1½ inches

From the Spitzer legacies.

579 **COMB OF ENAMELLED SILVER-GILT WITH CARVED CAMEO** ITALIAN, 18TH CENTURY

45- The head with an oblong curved shell plaque dexterously cut with the abduction of Proserpine. The workmanship of the cameo is executed with attention to the most minute detail, and the handling of the horse is particularly gratifying. The mount of finely engraved gold-plated silver with narrow bands of king's-blue enamel. Poinçon of Rome. From the Spitzer legacies. *Width, 4½ inches*

580 **ROCK CRYSTAL ROSARY MOUNTED IN SILVER-GILT FILIGREE** VENETIAN, LATE 16TH OR EARLY 17TH CENTURY

105- Terminating in two-inch piriform locket, one-half of which is solid, the other slightly concave on the interior. The rosary composed of nine large oviform and eleven small globular rock crystal beads, connected by ajouré canopies and with clasp in the shape of a diadem.

Length, 22 inches

From the Spitzer legacies.



[NUMBER 582]

[NUMBER 581]

581 ENAMELLED AND JEWELLED GOLD MIRROR PENDANT

SPANISH, 17TH CENTURY

Octagonal frame with ajouré border forming flaming hearts, enamelled in white, green and crimson, and with dentils of small rubies and emeralds. The original mirror with cut edges. The reverse with the martyrdom of St. Sebastian, enamelled in colors on a brilliant blue ground.

Size, 3¼ x 3½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

582 PENDANT OF GOLD WITH ENAMELLED PLAQUE IN RELIEF

SPANISH, LATE 16TH CENTURY

The centre an exceptional example of the enameller's art. It represents the Holy Family, worked in bas-relief and covered with brilliant opaque and translucent enamels, the flesh tints being particularly felicitous. The frame of two rows of quatrefoil foliations of cream-white enamel.

Size, 2¾ x 3 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 584]



[NUMBER 583]

583 POCKET PHARMACY OF VERMEIL (SILVER-GILT) WITH ENAMEL ENRICHMENTS

DUTCH, EARLY 17TH CENTURY

Shaped as a piriform flask on a circular foot; opens like the sections of fruit, forming hinged compartments grouped around a hexagonal stem, containing the key which closes the pear. The exterior with six plaques of vermeil, each enriched with most imaginative detail of repoussé ornament with satyr masks in cartouches, trophies, fruit festoons, musical emblems, etc. The finial covering the key shaped as an Ionic capital with ring to be carried on a chain. The interior with multi-colored enamels; each compartment with a slide, marked with the names of the favorite elixirs of the Louis Treize period.

Height, 4 inches; diameter when opened, 5 inches

Similar example in "La Collection Spitzer", Paris, 1891, vol. 3, p. 159, No. 89.

SALE, PARIS, 1893, CATALOGUE NUMBER 1874.

From the Spitzer legacies. Inventory No. 3992.

[SEE ILLUSTRATION]

584 POCKET PHARMACY OF VERMEIL (SILVER-GILT)

DUTCH, EARLY 17TH CENTURY

375- Attenuated piriform. Six compartments arranged similarly to the preceding object. The exterior with handsome bas-reliefs in cartouches representing angels with emblems symbolizing the virtues. The stem and the interior of the petals engraved with volutes and the names of favorite elixirs engraved on slides. The circular foot in delicately shaped brackets. The key is crested by a capital of elaborate foliation.

Height, 4 1/4 inches; diameter when opened, 5 1/2 inches
From the Spitzer legacies.

[SEE ILLUSTRATION]

SILVER, SILVER-GILT, HARDSTONE AND ROCK CRYSTAL

NUMBERS 585-592

585 CUP OF RED ORIENTAL PORPHYRY ITALIAN, 16TH CENTURY

40- The high rim composed of eight lobes with fluted interstices and S-scrrolled handles.

Size, 7 x 6 1/2 x 2 1/2 inches

From the Spitzer legacies.



[NUMBER 586]

- 560' 586 **EWER OF ROCK CRYSTAL WITH JEWELLED SILVER-GILT MOUNT** FRANCO-ITALIAN, LATE 16TH OR EARLY 17TH CENTURY
 The piriform body cut in broad, tapering angles; the mount composed of a spout with dragon head termination, connected with the shoulder by a satyr body volute. The neck and nef-shaped mouth enriched with bold bacchic mask in repoussé, and with engraved volutes. The serpent-shaped handle finely engraved. Conical foot. Enriched at intervals with large and small cabochon jewels, composed of rubies, sapphires and emeralds. The exterior with a few slight chips. *Height, 12 inches*
 From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 587]

587 BOCAL WITH COVER, OF SILVER PARCEL-GILT

NUREMBERG, 16TH CENTURY

In the form of a reversed cone, with bold gadroons at the neck which are repeated on the cover. The base is formed by a circular member on three feet representing musical putti which in return repose on ajouré trefoils. The base is richly ornamented in high relief with fluted foliations, the cone with an ornament of intertwined branches. The cover with foliations, with finial in form of a three-bulbed thistle with contorted leaves. The rim of cover with finely ajouré fleur-de-lys.

Height with cover, 19½ inches

Compare "La Collection Spitzer", Paris, 1891, vol. 3, pp. 10, 11, Nos. 5, 9 and 11, and color plates.

From the Spitzer legacies.

[SEE ILLUSTRATION]

200-



[NUMBER 588]

588 DRAGEOIR OR HANAP OF SILVER-GILT

GERMAN, END OF 15TH CENTURY

Cylindrical in form and on three supports formed by lions passant on molded rectangular plinths. The entire body as well as the cover repoussé with hemispherical bosses imitating a grape cluster. The cover is terminated by a finely modelled figure of St. Matthew holding a hatchet and a closed book.

Height, 8 inches

Described and illustrated in color in "La Collection Spitzer", Paris, 1891, vol. 3, p. 3, No. 1.

SALE, PARIS, 1893, CATALOGUE NUMBER 1701.

[SEE ILLUSTRATION]



[NUMBER 589]

589 CUP AND COVER OF BLOND AGATE MOUNTED IN SILVER-GILT

ITALIAN, 16TH CENTURY

The bowl shaped as a flower of ten lobes forming petals, the stone dexterously cut with distinct joints. Both bowl and cover with mounts of silver-gilt with delicate foliations and dentilled edges in silver. The cover with cord molding and a finial of a triton putto embracing a sea-monster. The mount of particularly delicate workmanship. The bowl shows a number of minor cracks. (2)

Height, 2 inches; diameter, 5 $\frac{3}{4}$ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

590 COUPE OF COCOANUT SHELL MOUNTED IN SILVER-GILT

AUGSBURG, 1564

310 Ovoid in form. Carved of cocoanut shell with twelve scenes of the Passion, divided by three vertical bands of ajouré ornaments formed by lions, mascarons and shells. The baluster foot decorated with masks and enriched with slender handles formed by angel bodies; the plinth with geometrical ornament; the cover surmounted by figurine of the Virgin. Two Augsburg poinçons. (2)

Diameter, $4\frac{1}{8}$ inches; extreme height, $12\frac{1}{2}$ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 16, No. 32. SALE, PARIS, 1893, CATALOGUE NUMBER 1732; Atlas XLVI.

[SEE ILLUSTRATION]

591 SILVER-MOUNTED VITRINE FOR JEWELS, OF CUT AND ENGRAVED ROCK CRYSTAL

VENETIAN, 17TH CENTURY

325 Rectangular case shaped like a pavilion, with broad silver bands framing the glass enclosure. The mounts enriched with gilded bronze ear brackets and with antefix palmettes and rosettes. The cover with five engraved glass panels, each furnished in the centre with a cameo of rock crystal mounted in cords of silver gilt, and executed with an amazing dexterity. The mounts are reinforced on the inside. The bottom with slabs of rose quartz mounted in silver-gilt.

Height, $11\frac{1}{2}$ inches; width, $11\frac{1}{4}$ inches; depth, $8\frac{1}{4}$ inches
From the Spitzer legacies.



COUPE OF COCOANUT SHELL
MOUNTED IN SILVER-GILT

[NUMBER 590]



[NUMBER 592]

592 **COFFER OF ETCHED SILVER-GILT COPPER WITH GILDED
BRONZE MOUNTS**

AUGSBURG, 16TH CENTURY

A superb example, the rectangular case covered with five plaques etched with representations from the stories of Abraham and Melchizedek, Noah, and Cain and Abel. The outstanding figures, some animals and some architectural and landscape detail, richly gilded; the remainder silver and nielloed. The eight incidents are illustrated with their legends in Latin, from the Old Testament, engraved at the base. Under the mounts the artist's monogram. The mounts are composed of four three-quarter columnar balusters gracing the corners, with bas-relief representations of the labors of Hercules. On cylindrical members and on the plinth groups of animals; also acanthus enrichments and festooned masks on balusters cresting the pillars.

Length, 13½ inches; height, 7 inches; width, 7½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

ART OF THE CHURCH IN SILVER, SILVER-GILT

AND ROCK CRYSTAL

NUMBERS 593-599

593 SILVER RELIQUARY IN THE FORM OF A TOWER

SPANISH, EARLY 16TH CENTURY

Cylindrical in form, the walls of the tower ajouré with arched doors in the Spanish Gothic style. Four small round towers with baluster finials are placed at angles and the cover is crested by a similar turret. Vase-shaped baluster foot with gadrooned circular base. The under side of foot with faint inscriptions. *Height, 9 inches*

Compare style of censer in "La Collection Spitzer", Paris, 1890, vol. 1, p. 145, No. 165.

From the Spitzer legacies.



[NUMBER 594]

594 PONTIFICAL RING OF GILDED BRONZE, OF POPE PAUL V

ITALIAN, 16TH CENTURY

Enriched with bas-relief ornamentations of crowned eagle bearing tiara and another bearing fleur-de-lys. The front and reverse with Agnus Dei and the image of the Virgin. The ring inscribed PA PAVLE. Large amethyst in cabochon mount. *Length, about 2½ inches*

130 -

Pontifical rings are large, as they are worn by the pontiff over the glove.

From the Spitzer legacies.

[SEE ILLUSTRATION]

595 CENSER OF SILVER

SPANISH, EARLY 16TH CENTURY

In two parts, the lower composed of a vasque on six-sided foot; the bowl gadrooned and enriched with armorial bearings in shield, festoons, rosettes and guilloche. The upper part forms a hexangular building in the mixed Spanish Gothic style of architecture, with Romanesque twin arches between square and round turrets elaborately ajouré and rich in detail. Silver chains hang from canopy.

175 -

Height without chains, 12¾ inches

Compare similar example in "La Collection Spitzer", Paris, 1890, vol. 1, No. 165.

From the Spitzer legacies.



[NUMBER 596]

596 "CHEF" OF SILVER SERVING AS RELIQUARY

NUREMBERG, 16TH CENTURY

Realistic representation of head of a saint, assumed to be St. Lawrence. Worked in repoussé, the skull acting as cover made to hinge. The neck with the folds of a suture held by agrafe. A piece has been cut out of the bottom by a despoiler in an attempt to remove the relic. Poinçons.

Height, 9½ inches

Compare "Chefs" serving as reliquaries in "La Collection Spitzer", Paris, 1890, vol. 1, pp. 129 and 130, Nos. 102 and 103.

From the Spitzer legacies. Inventory No. 3873.

[SEE ILLUSTRATION]

597 RELIQUARY OF SILVER-GILT WITH NIELLO PLAQUES AND FIGURES D'APPLIQUE

IN PART FRENCH, 14TH CENTURY

On a small casket, designed to resemble a columnar edifice and composed of colonnades, are applied the seated figures of the Virgin and Child repeated four times, and the figure of a bishop saint repeated twice. These figures in low relief on plaques of silver with diapers of gold on niello ground, on the interior inscriptions; the cover with an interior slide. The figures of 14th century workmanship, the edifice of a much later date. *Height, 4½ inches; length, 5½ inches*
From the Spitzer legacies. Inventory No. 3906.

[SEE ILLUSTRATION, FOLLOWING PAGE]



[NUMBER 597]

[NUMBER 598]

598 SILVER-GILT CHALICE WITH TRANSLUCENT ENAMEL
PLAQUES

SIENNESE, 14TH CENTURY

The hexangular foot with palmette scrolls; the rim of base with gadroons. The compressed globular knot also with palmettes and with six circular bosses containing translucent enamel plaques, representing the Lord, holy women and saints, in colors and black against a ground of dark blue. The conical bowl with a meander of palmettes and dentils.

Height, 6¾ inches

Compare similar example in "La Collection Spitzer", Paris, 1890, vol. 1, p. 126, No. 92; Atlas, Plate VI, Nos. 287 and 314.

From the Spitzer legacies. Inventory No. 3908.

[SEE ILLUSTRATION]



[NUMBER 599]

599 **BAISER DE PAIX WITH ROCK CRYSTAL MOUNTED IN SILVER-GILT**

ITALIAN, LATE 16TH OR EARLY 17TH CENTURY

Architectural in form, with two columns of rock crystal supporting a semi-circular pediment crested by silver-mounted agate vases and pyramids. The frame is of ebony and palisandre-wood, with mounts of silver-gilt, and rests on four rock crystal balls. On the sub-basement and in the arched centre are six rock crystal plaques, bevelled and enriched in eglomise with heightening of gold, with representations of the adoration of the shepherds and other incidents from the life of Christ and of the Virgin. The quality of the painting is of the highest type of early miniature art, and justifies the attribution to Gianbattista Stefaneschi, the Florentine miniaturist of the late Renaissance.

Height, 16 inches

Described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 64, No. 5. SALE, PARIS, 1893, CATALOGUE NUMBER 2092; Atlas, Plate LXI.

[SEE ILLUSTRATION]

325-

RENAISSANCE FURNITURE AND ANDIRONS

NUMBERS 600-604



[NUMBER 600]

**600 IMPORTANT CARVED OAK BRIDAL CHEST IN THE FORM OF
A COFFER**

BURGUNDIAN, CIRCA 1580

825 On a plinth of leaves and gadroons. The face is divided in three parts by four pilasters in the form of balusters carved with foliations. The centre with a door adorned with a cartouche framing the mascaron of a woman's head. Similar mascarons are equally placed on cartouches to the right and left; molded cornice, enriched with palmettes. *Height, 38 inches; length, 64 inches; depth, 29 inches* Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 99, No. 46.

SALE, PARIS, 1893, CATALOGUE NUMBER 714.

[SEE ILLUSTRATION]

601 **FIRE SET OF STEEL**

IN PART 16TH CENTURY

Composed of tall andirons with torch holders, poker, fire tongs and two shovels. The fire tools with handsome fleur-de-lisé handles.

Height of andirons, 31 inches

From the Spitzer legacies. Inventory No. 4691.

100-
602 **FOLDING X-CHAIR OF THE RENAISSANCE**

FRENCH, 16TH CENTURY

125- Of carved walnut and ebonized pearwood, with sloping back, the side rails crested by lions bearing shields. The back ajouré with twisted columns of ebonized pearwood and the pediment rail carved in front with a Solomon Judgment of most whimsical conception. The seat covered with rose-colored cut and uncut velvet and with tassels.

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 102, No. 62, Color Plate 7.

SALE, PARIS, 1893, CATALOGUE NUMBER 730; Atlas, Plate XIX.

125-
603 **FOLDING X-CHAIR OF THE RENAISSANCE**

FRENCH, 16TH CENTURY

Similar to the preceding. The back with two arcaded rows of ebonized balusters and crested by head rail with another, but equally entertaining, version of a Solomon Judgment.

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 102, No. 63, Color Plate 7.

SALE, PARIS, 1893, CATALOGUE NUMBER 731; Atlas, Plate XIX.



[NUMBER 604]

604 PAIR OF TALL BRONZE ANDIRONS ITALIAN, 16TH CENTURY

An exceedingly important pair composed of vase-shaped balusters, the lower member bulbous and with human grotesques above gadroons and guilloche bands; the upper member globular and similarly ornamented. The finials to harmonize, crested by a knob of four human masks. Triangular plinth, richly gadrooned and flanked on two sides with busts of Bacchic youths. The bases of boldly scrolled wrought iron. (2)

Height, 42 inches

These andirons furnished the Renaissance mantle Number 13 in "La Collection Spitzer", Paris, 1892, vol. 4, facing p. 103; Atlas, Plate XXXVII, No. 1273.

From the Spitzer legacies. Inventory No. 4681.

[SEE ILLUSTRATION]

JEWELS

NUMBERS 605-613



[NUMBER 606]

[NUMBER 605]

605 PENDANT SCENT-BOTTLE OF ENAMELLED GOLD AND AGATE

FRENCH, 16TH CENTURY

In the form of a cylindrical vessel of plum-colored agate, the ends with bas-relief enamels of the patriarchs Jonas and Abraham. With the legends in black and gold enamel on rings. Suspended on three chains from scrolled ornament and on fluted foot.

Extreme length, 3½ inches

150- From the Spitzer legacies.

[SEE ILLUSTRATION]

606 GOLD PENDANT, JEWELLED, ENAMELLED AND WITH FINE PEARLS

ITALIAN, 16TH CENTURY

450' Composed of a ring of ruby dentils serving as hoop for a green enamelled parrot, with rubies enriching his body. On four sides of this ring are sapphires in square mounts with fine pearls. The clasp also richly jewelled, terminating in three pear-shaped pearls.

Height, 3 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 608]

[NUMBER 607]

607 PENDANT OF ROCK CRYSTAL MOUNTED IN GOLD AND ENAMEL

ITALIAN, 16TH CENTURY

In the centre of the medallion of rock crystal engraved and cut in high relief in the form of mermaid bodies is placed an oval locket of gold enriched with cloisonné enamel and bearing a microscopic representation in carved ivory of the Crucifix. At the bottom of the jewel hangs a fine pearl; the enamelled clasp with three intricately ajouré chains.

Extreme height, 5 inches

Illustrated and described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 150, No. 44; Atlas, Plate XLVII.

SALE, PARIS, 1893, CATALOGUE NUMBER 1829.

[SEE ILLUSTRATION]

608 ENAMELLED AND JEWELLED PENDANT OF GOLD

GERMAN, 17TH CENTURY

On a ground of enamelled foliations and brackets holding flower pots formed by fine pearls on plinths studded with rubies and diamonds, a swan with white and gold enamelled body, a triangular diamond on its breast. The jewel terminates in two small and one baroque pearl.

Extreme length, 4 inches

The companion piece of the pendant in "La Collection Spitzer", Paris, 1891, vol. 3, p. 158, No. 85.

From the Spitzer legacies.

[SEE ILLUSTRATION]

609 GOLD PENDANT OF NEVERS ENAMELLED FIGURINES AND JEWELS

FRENCH, 16TH CENTURY

In an arbor of gold formed by delicate branches are placed, as if in a niche, two figurines with bright blue enamelled garments. One is a king wearing a crown on his curling hair; the other a young woman with the elaborate linen headdress of the Renaissance. Between them a triangular diamond and an oval ruby, and at their feet low bushes with brightly enamelled leaves. A most charming bibelot, the enamelled figures being the forerunners of the celebrated Nevers glass figurines.

Size, 2 x 1¾ inches

From the Spitzer legacies.



[NUMBER 610]

610 **JEWELLED PENDANT OF GOLD, ENAMELLED AND WITH FINE PEARLS, ATTRIBUTED TO BENVENUTO CELLINI**

ITALIAN, 16TH CENTURY

A superb example of the Florentine school. Under an arcade formed by buttressed pilasters studded with rubies is placed a group of Hercules and Anteus. Their armour made of pearls; the flesh tints enamelled. The hair and loin cloth of gold. Above their heads is a fan light enamelled blue. The pediment is of most imaginative elaboration, with two dogs flanking a composition of enamelled scrolls. The arch is flanked at the base by two lions of gold, and rests on a bracket centred upon a white enamelled ram's head bearing large cabochon ruby. The jewel terminates in three pendant pearls.

Length, 4½ inches

Similar in workmanship to, but more important than the example in "La Collection Spitzer", vol. 3, 1891, Color Plate II, No. 48.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 611]

611 **IMPORTANT COLLIER OF GOLD, ENAMELLED, JEWELLED
AND WITH FINE PEARLS**

GERMAN, 16TH CENTURY

Consisting of twenty-five large and small medallions composed of delicately enamelled and filigreed C-scrolls forming flowers. Some with single pearl in centre with square diamonds at angles, forming cross; others with four large pearls forming floral bulbs and centering upon a square diamond with rubies, forming petals. The necklace is terminated by a large cartouche forming locket, bearing four pearls and four diamonds and with pear-shaped pearl pendant, the centre with a cameo portrait bas-relief of Charles V in carved milk-agate on a dark ground.

Entire length, 45 inches

Compare "La Collection Spitzer", Paris, 1891, vol. 3, pp. 74, 75 and 76.

From the Spitzer legacies.

[SEE ILLUSTRATION]

6.100'



[NUMBER 612]

[NUMBER 613]

612 PENDANT OF GOLD, ENAMELLED AND JEWELLED

GERMAN, 17TH CENTURY

On a ground of foliations with rising flowers and enriched in cross form with diamonds and rubies in square and rectangular mounts, is placed a pelican enamelled in white and gold, its wings studded with diamonds and its breast with a ruby forming the drops of blood offered to its young. The three young pelicans are placed on the border of a nest of gold filigree, also studded with small diamonds. The jewel terminates into two small pear-shaped pearls and pear-shaped emerald gold-mounted to resemble a tassel.

Extreme length, 31½ inches

Doubtless by the same hand as pendant in "La Collection Spitzer", Paris, 1891, vol. 3, p. 158, No. 85.

From the Spitzer legacies.

613 PENDANT OF GOLD, ENAMELLED AND ADORNED WITH
CAMEO

ITALIAN, 16TH CENTURY

The cameo exquisitely cut of sardonyx, with the bust of a woman dressed in the taste of the antique, in relief in creamy white against a blue-gray ground. The enamelled gold frame is enriched with filigree foliations. Triple suspension chain. The jewel terminates in a small pear-shaped pearl.

Size, 31½ inches

Described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 148, No. 37.

SALE, PARIS, 1893, CATALOGUE NUMBER 1822; Atlas, Plate XLVII.

[SEE ILLUSTRATION OF BOTH NUMBERS ABOVE]



[NUMBER 614]

614 MARQUETERIE GUERIDON OF THE LOUIS QUINZE PERIOD

Oviform, and with rognon undertray. The body of richly figured rosewood, the top in a reserve on a tulipwood ground with a still-life composition of writing utensils, books, flower-vases, etc., in tinted island veneers of most subtle tonality. Fretted meander gallery. The arched supports with festooned and voluted knee appliques, and shoes forming cartouche. The undertray also with delicately combined marqueterie pattern of playing cards, flower vase, dice, etc. The apron contains a candle slide with inkwell compartments, and has one long drawer at the side. *Height, 29 inches; width, 23½ inches*

From the Spitzer legacies.

[SEE ILLUSTRATION]

615 MIRROR OF GILDED BRONZE, LAPIS AND PEARWOOD

ITALIAN, EARLY 17TH CENTURY

110 — The oviform glass with spandrels of rare and richly figured blue lapis with white and gray mottling, the outer frame with applied finely engraved bronze plaques and enriched with female busts in corners and rosettes in centres. The moldings of ebonized pearwood.

Size, $12\frac{3}{4}$ x $10\frac{1}{4}$ inches

From the Spitzer legacies.



[NUMBER 616]

616 IMPORTANT MIRROR WITH GILDED BRONZE MOUNTS

FRANCO-ITALIAN, 17TH CENTURY

475 — Ebonized steel frame, molded on the interior and furnished with festooned human masks, the pediment with flower urns flanked by amorini perched on dolphin bodies and screened by bold cornucopia. The pendant ornament with dolphins flanking shell. The ornament made of solid bronze handsomely engraved and richly gilded.

Height, 38 inches; width, 45 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

617 GREAT CARVED AND GILDED MIRROR WITH PEDIMENT TOP

FRENCH, CIRCA 1720

The rectangular frame with inner molding of husk volutes and beads with fleur-de-lisé corners furnishing a bevelled mirror. The outside molding of a similar pattern surrounding broad bevelled mirror panels with shell and scroll enrichments furnishing the corners. The pediment of boldly shaped arch form, crested by sphinxes, and a handsome composition of martial trophies. The frame inlaid with small sections of mirror. Original glass. The detail of the floral carving is exceptionally minute.

Size, 78 x 40½ inches

From the Spitzer legacies.



[NUMBER 618]

618 ROSEWOOD AND PALISANDRE-WOOD WRITING TABLE OF THE LOUIS QUINZE PERIOD

FRENCH, CIRCA 1770

Attributed to Pierre Rousselle. On gently arched cabrioles with contemporary appliques and voluted shoes forming cartouche. The front with two drawers, of which the fronts are veneered with bois de file in oblique patterns. The top with broad band of palisandre and handsomely guarded by four bronze cartouches in corners. Its form of a particularly uncommon undulating line. Contemporary baroque handles; escutcheons replaced.

Height, 27½ inches; length, 45 inches

From the Spitzer legacies.



[NUMBER 619]

619 **VERNIS MARTIN FIRE SCREEN** FRENCH, EARLY 18TH CENTURY

An example of early French lacquer of unusual importance. The shaped panel with Venus and Cupid on clouds, painted in flesh tones enriched by bleu-de-ciel draperies on a brilliant scarlet ground. Floral ornaments enhance the baroque outline. The walnut mount in its original state, with bold rocaille foliations, flowered festoons and beads. On scrolled trestle supports, the mount being of the same design in front and back. The screen panel with bronze handle.

Height, 44 inches; width, 29 inches

From the Spitzer legacies.



620 ENTRE-DEUX OF AMARANTH-WOOD BY JEAN HENRI
RIESENER

FRENCH, 18TH CENTURY

One of a pair of cabinets with two doors and two drawers. The front and the returns veneered with amber-colored wood of rich figure. Furnished on the door with contemporary gilded bronze masks of Medusa heads; the drawers with escutcheons of wreaths flanked by musical amorini. The fluted stiles are inlaid with bronze filets, the dies bear rosetted appliques and the returns are panelled with beads. The tapering fluted supports of gentle proportions are also furnished sparingly with bronze guards and shoes. Molded black-veined white marble top with shaped corners. Signature effaced.

Height, 38½ inches; width, 37½ inches

To be sold with the privilege of the following.

From the Spitzer legacies.

621 ENTRE-DEUX OF AMARANTH-WOOD BY JEAN HENRI
RIESENER

FRENCH, 18TH CENTURY

Companion piece to the preceding.

[SEE ILLUSTRATION OF ONE OF THESE ENTRE-DEUX ABOVE]



[NUMBER 622]

622 HANAP OF ROOT MOUNTED IN SILVER, PARCEL-GILT

AUGSBURG, DATED 1853

The centre a vase-shaped baluster stem, the cup at the bottom retaining the natural form of the root, while the body is molded. The silver mounts consist of a silver ring, scrolled handle protruding horizontally and a ring guarding the foot. The rim is engraved in old German as follows: ALLEN GEIZKOFLEARN ZU GN[ADEN] UND EHREN SOLL DER WERTE GAST DIESEN WILLKUM AUSLHEREN, 1583. The handle with twin volutes is intricately chased with arabesques and the bottom rim with fine dentils. The guard with three Augsburg poinçons, presumably those of Abraham Pfleger. The bottom of bowl with a boss bearing finely etched and elaborate knightly arms.

Height, 9¼ inches

An example of Pfleger's work bearing the same poinçons is at the Palazzo Pitti, Florence.

Compare Rosenberg, "Der Goldschmiede Merkzeichen", p. 33. From the Spitzer legacies. Inventory No. 3999.



[NUMBER 623]

623 DOUBLE BOCAL OF SILVER, PARCEL-GILT

GERMAN, 16TH CENTURY

Composed of two vessels identical in design, but varying in diameter of the neck for superimposition. The feet of baluster form and enriched with three small scrolled handles reaching from the neck of the superbly ornamented vase. The decoration consisting of fruit, mascarons of men, women and angels, the work exquisitely done in repoussé. Bottom of one with slight repair.

250- *Extreme height of the composed vessels, 13 $\frac{3}{4}$ inches*
Described in "La Collection Spitzer", Paris, 1891, vol. 3, p. 12, No. 12; compare also p. 15, No. 29; Atlas, Plate 45.
SALE, PARIS, 1893, CATALOGUE NUMBER 1712.

[SEE ILLUSTRATION]



[NUMBER 624]

624 **BOCALE OF JASPE SANGUIN MOUNTED IN SILVER-GILT**

NUREMBERG, DATED 1573

800' Bulbous body of blood-red jaspé furnished on three sides with broad bands of silver-gilt composed of allegorical figures under canopies, amorini and lion's masks with feathered crestings between edges of fleur-de-lys pattern. The neck with interlaced fleur-de-lys arabesques, the baluster foot of handsome vase shape, with enrichments of chiselled volutes with festoons and bosses, satyr masks, palmettes, etc. The cover with bands bearing helmeted warrior heads and finial of a Bacchic putto, on a vase-shaped pedestal bearing enamelled armorial bearings of a Nuremberg guild, and on the interior, enamelled, another shield bearing the date 1573. *Height, 15½ inches*

Presumably by the same goldsmith as drinking cup of similar workmanship in "La Collection Spitzer", Paris, 1891, vol. 3, p. 22, No. 51. From the Spitzer legacies.

[SEE ILLUSTRATION]



RELIQUARY WITH ROCK CRYSTAL ENRICHMENTS
AND JEWELLED AND ENAMELLED GOLD MOUNTS
FROM THE TREASURE OF A GUILD

[NUMBER 625]

625 **RELIQUARY WITH ENRICHMENTS OF ROCK CRYSTAL AND
JEWELLED AND ENAMELLED GOLD MOUNTS, FROM THE
TREASURE OF A GUILD** IN PART ITALIAN, 16TH CENTURY

Architectural in form, and composed of two fluted Ionic columns of rock crystal, free standing and backed by two harmonizing pilasters also of rock crystal, and on four voluted rock crystal feet of bold design. The base covered with eight vertical and one oblong plaque of filigree arabesques brilliantly enamelled and studded with cabochon emeralds and rubies in enamelled circlets simulating pearls. Between the two columns a large panel composed of oval plaque and four spandrels of molded rock crystal, framed by gold bands enamelled sapphire-blue, with guilloches of gold, and studded with large and small cabochon emeralds and rubies at intervals. The pediment, similarly enriched, is topped by a member duplicating the large reliquary on a smaller scale, and flanked by two handsomely gadrooned and exquisitely enamelled crystal urns. The very top is crowned by a group in silver-gilt representing the Virgin and Child and the youthful St. John; a very fine example of cast silver by a South German goldsmith of the Renaissance. Flanking the crystal pillars are two silver-gilt statuettes allegorical of Faith and Hope with their emblems, also of exceptionally fine quality. The crystal and jewelled mounts have been reassembled on nineteenth century cabinetwork of ebony.

Extreme height, 24½ inches; extreme width, 15¾ inches

For detail compare "La Collection Spitzer", Paris, 1892, vol. 5, Plate No. 1.

From the Spitzer legacies.

[SEE ILLUSTRATION, PRECEDING PAGE]

626 **PARCEL-GILT SILVER TAZZA OF CARDINAL ALDOBRANDINI**

AUGSBURG, 16TH CENTURY

One of a set of twelve representing the history of the Caesars. The present example is Number One: Julius Caesar. Of circular form and slightly concave, on a foot of which the base represents an urn with ajouré volutes, satyr masks and bouquets of fruit. On the base, on two concentric circles, cherub masks and draperies, busts of bearded men, rams' heads and trophies. The interior, bordered with guilloche ornament, is divided in four compartments by canulated columns. On the umbo a pedestal supporting the statue of Julius Caesar. He is in Roman armour, with a mantle thrown over his

shoulder; with one hand he holds a lance, with the other he guards his sword. The first compartment contains the siege of Avaricum; the second, Caesar passing the Rubicon; the third, the battle of Pharsala; the fourth, the triumphant entrance into Rome.

Diameter, 15 inches; extreme height, 19 inches

The cups are referred to in a manuscript volume of the 17th century sold as No. 3025 of the Paris Spitzer sale.

Described and illustrated in "La Collection Spitzer", Paris, 1891, vol. 3, p. 23, No. 60; also Color Plate No. 13.

SALE, PARIS, 1893, CATALOGUE NUMBER 1758. Other examples illustrated in Atlas, Plate XLVI.

627 **SILVER-GILT JEWELLED AND ENAMELLED TABLE CENTRE OF A GUILD, BY THEOPHILE GLAUBICH** AUGSBURG, CIRCA 1560

An outstanding example of the goldsmith's art of the Renaissance. On a fluted cylindrical plinth, the flutes enamelled to simulate green jasper. Resting on two circular members, of which one is enriched in repoussé with profile heads and reserves of fruit compositions in multi-colored enamels placed in reserves, with a shield bearing quartered arms, engraved and enamelled; and another with rubies in square mounts. The stem is composed of three bulbous members, of which the lowest is furnished with fine pearls, the next with reserves in repoussé of animal representations. The centre gadrooned, supporting a compressed bulbous urn richly ornamented with grotesque human masks, enamelled, and with encrustations of shells; also cornucopia, with fruit and silver-mounted cockleshells with satyr mask terminations. Above this, a richly enamelled piriform vase, with four handles flanking, also jewelled and brilliantly enamelled. The vasque-shaped bowl with interlaced foliations in filigree silver on a trellised ground. The border with high relief busts on the underside and entirely gilded; with a handsome ajouré gallery in silver and enamel framing the tray. The latter is also enamelled and bears in the centre a vase on three mermaid tripods, which is superbly enamelled with applied ornaments of Bacchic masks and

[DESCRIPTION CONCLUDED ON FOLLOWING PAGE]



SILVER-GILT JEWELLED AND ENAMELLED
TABLE CENTRE OF A GUILD
BY THEOPHILE GLAUBICH
[NUMBER 627]

filled with a copiously spreading bouquet of silver-leaved flowers. The poinçons of Theophile Glaubich on base and vase placed in the tray. Small defect to the armorial shield and a number of jewels missing. The enamel on tray slightly worn, otherwise in miraculously fine state of preservation. With its own leather case, following its outline.

Height, 31 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 628]

628 GRAND VASQUE AND COVER OF MOSS-AGATE MOUNTED IN GOLD, JEWELLED AND ENAMELLED

FRENCH, IN PART 17TH CENTURY

An object of rare magnificence. The oviform body of richly spotted agate with clouds of black and flames of orange-red. The bowl and cover mounted with broad bands of enamelled ornaments representing recumbent figures among foliated volutes studded at intervals with diamonds and rubies. The bands are framed by members enamelled with geometrical design. Two boldly S-scrrolled handles furnish the sides, studded with large square stones and enamelled in sapphire-blue, emerald-green and bleu de roi, the gold ground delicately reeded and enamelled. Finial of urn shape with about forty-six diamonds and thirty-eight rubies.

Height, 14 inches; width, 20 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

629 **BAISER DE PAIX OF NIELLO SILVER AND GILDED BRONZE**

FLEMISH AND ITALIAN, 15TH CENTURY

The centre formed by a niello silver plaque finely etched with a representation of the Tree of Jesse, with a multitude of figures on foliated branches and the Virgin in clouds. The frame highly architectural on a chiselled plinth with silver member, fluted pilasters, entablature also with silver plaque and an elaborate pediment flanked by dolphin scrolls. The silver arch of Flemish, the mount of Italian workmanship. The back with fluted scroll forming easel.

Height, 9¾ inches; width, 5¾ inches

Described and illustrated in "La Collection Spitzer", Paris, 1890, vol. 1, p. 137, No. 131, and Colored Plate 22.

SALE, PARIS, 1893, CATALOGUE NUMBER 338.

[SEE ILLUSTRATION, PAGE 117]

630 **LARGE FLAMBEAU, PARCEL-GILT** GERMAN, 15TH CENTURY

On a base of six lobes ajouré in the form of trefoil, on feet of six winged angels and six crouching lions. The stem hexagonal at the base and cylindrical above. In the centre, an ajouré knot of six lobes adorned with foliations. In each angle the figure of a musical angel. A six-sided capital supports the bobeche. Pricket candle-holder. On the base an armorial shield. Poinçons.

Height, 18½ inches; diameter, 11¼ inches

As described and illustrated in "La Collection Spitzer", Paris, 1890, vol. 1, p. 138, No. 125.

SALE, PARIS, 1893, CATALOGUE NUMBER 342; Atlas, Plate V.

[SEE ILLUSTRATION]



[NUMBERS 630 AND 631]

631 LARGE FLAMBEAU, PARCEL-GILT GERMAN, 15TH CENTURY
 Similar to the preceding and forming companion piece.

[SEE ILLUSTRATION]

3,500-

632 GREAT RELIQUARY IN THE FORM OF A MONSTRANCE,
SILVER-GILT, JEWELLED AND ENAMELLED

HISPANO-FLEMISH, 15TH CENTURY

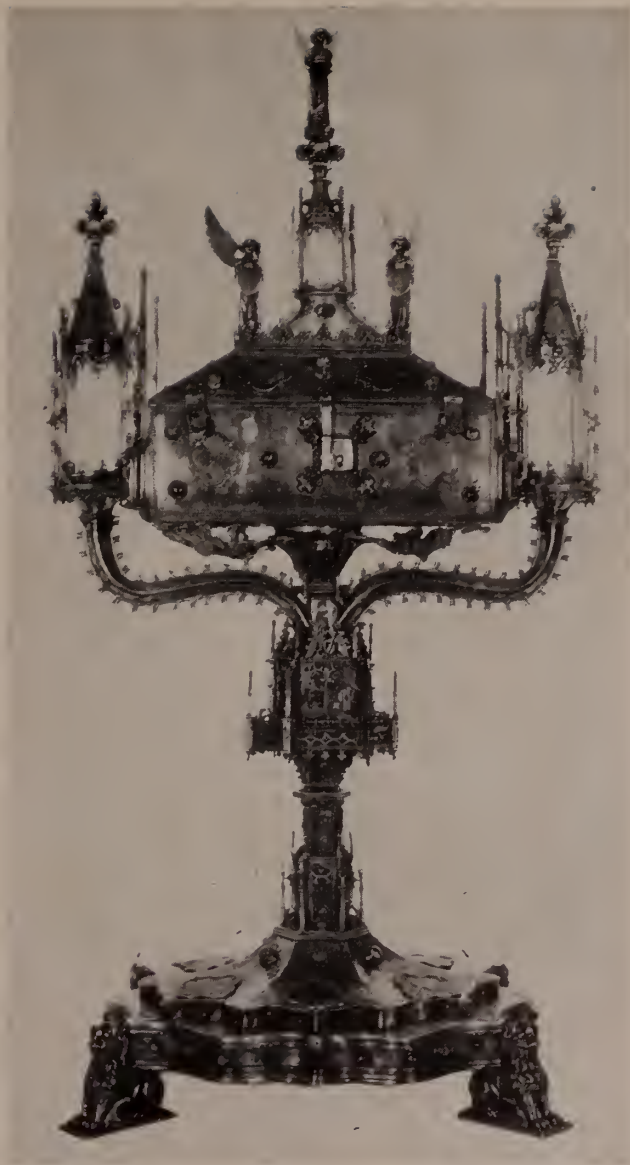
3. 900- The base is an elevated multilobar form, on four lions in high relief. The molded edge with twenty-eight precious stones; on this plinth a sloping member on which are six medallions engraved and with translucent enamel in frames of quatrefoil. The enamels representing the pelican, the Virgin and St. John, and the emblems of the evangelists; also large oval cabochon stones and silver mounts. The stem is six-sided. The two lower floors with counterforts and Gothic bays with windows of translucent enamel of lapis blue, the third and larger floor with ajouré borders on an enamelled ground and in the bays with pointed gables, windows with a representation of the saints. The stem crested by two lateral and one central branch with foliations, supporting an oblong chasse with a hinged cover with lock. On the front of the chasse are four quatrefoil medallions with the enamelled arms of Aragon, France and Naples. The top with cabochons and engravings representing Christ, the symbols of the evangelists, the sacred monograms and foliations; superimposed are two angels with hinged wings bearing similar arms and a third angel holding a crown. Three lanterns furnish the flanks and the top. On various parts the poingons of Barcelona and maker's marks.

Height, 39 inches; width, 17 inches; depth, 12¾ inches

More fully described in "La Collection Spitzer", Paris, 1891, vol. 2, p. 128, No. 98.

SALE, PARIS, 1893, CATALOGUE NUMBER 305; Atlas, Plate V.

[SEE ILLUSTRATION]



GREAT RELIQUARY
IN THE FORM OF A MONSTRANCE
SILVER-GILT, JEWELLED AND ENAMELLED

[NUMBER 632]



[NUMBER 633]

633 **RELIQUARY GROUP OF THE VIRGIN AND CHILD, OF
SILVER-GILT**

FLEMISH, 15TH OR EARLY 16TH CENTURY

On an eight-sided plinth, molded and decorated with quatrefoil and rosettes and with counterforts in the form of niches, is placed the Virgin seated on a stall with high back, surmounted by fretted foliations and architectural pinnacle. The sides of the chair are composed of a claire-voie in the Gothic style, crested by lions' bodies and faced by angels on their dais, holding musical instruments. The Virgin draped in voluminous robes, bordered with rubies, moonstones, sapphires and pearls. Her head is veiled and adorned by crown also enriched with pearls and rubies, her neck with a jewel bearing a cabochon sapphire. With her left arm she supports the Christ-child, while with her right hand she holds his foot caressingly. The child

3.100

is dressed in a long robe with embroidered orphreys and with a ruby adorning his chest. In his right hand he holds an apple in the form of a large fine pearl. The back of the seat with a hinged receptacle for the relic, and beneath, in Gothic characters, two lines of Latin inscription. Two Antwerp poinçons on plinth.

Height, 17 $\frac{1}{4}$ inches; width, 9 $\frac{1}{2}$ inches; depth, 6 inches

Illustrated and described in "La Collection Spitzer", Paris, 1890, vol. 1, p. 123, No. 83, Color Plate XVI.

. SALE, PARIS, 1893, CATALOGUE NUMBER 290; Atlas, Plate VIII.

[SEE ILLUSTRATION]

MANTEL BY DELLA ROBBIA AND ARCHITECTURAL CARVINGS

NUMBERS 634-636

634 PAIR OF CARVED STONE MANTLE JAMBS WITH ARMORIAL BEARINGS

ITALIAN, 16TH CENTURY

150- Brackets of a boldly voluted design with beaded centre and faced by cartouches charged with elaborate knightly arms. An exceedingly uncommon pair of remarkable workmanship.

Height of each jamb, 31 inches

From the Spitzer legacies.



[NUMBER 635]

635 CHIMNEY PIECE BY GIOVANNI DELLA ROBBIA

FLORENTINE, EARLY 16TH CENTURY

An example of glazed terra cotta of singular importance, composed of two jambs formed by figures of Atlas serving as caryatids. The dies and the returns are composed of winged amorini perched on dolphin bodies with their tails connecting foliated volutes. The frieze with amorini volutes flanking a cartouche. The enamel of brilliant white glaze on a blue ground. The plinth marbled. The armorial centre of cartouche missing.

Height, 44 inches; length, 72 inches

From the foyer of the Spitzer residence, Rue Villejust, Paris, now the Turkish Embassy.

From the Spitzer legacies.

[SEE ILLUSTRATION]



[NUMBER 636]

636 FRIEZE OF CARVED WHITE MARBLE

FRANCO-ITALIAN, 17TH CENTURY

The entablature of a chimney-piece, divided in three parts, of which the right and left are formed by intertwined dragon bodies and the centre by a recumbent youth dressed in the taste of the antique and placed in a slightly concave oviform reserve with trees.

Height, 8 $\frac{3}{4}$ inches; length, 52 inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

ARMOUR

NUMBERS 637-684



[NUMBER 638]

[NUMBER 637]

637 ARQUEBUS KEY OF ORNAMENTAL BRIGHT STEEL

17TH CENTURY

27⁵¹ The rod in the form of twin balusters with acanthus enrichment and double key forming cross. Ring for suspension. *Length, 5 $\frac{3}{4}$ inches* Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 101, No. 519.

SALE, PARIS, 1893.

[SEE ILLUSTRATION, PRECEDING PAGE]

638 POWDER HORN DAMASCENED WITH SILVER AND GOLD

ITALIAN, 16TH CENTURY

50- Gracefully curved angular body enriched in the method of Azzemina with strap-work arabesques in silver forming ogives and foliations of gold filling the interstices. The nozzle in the form of an obelisk with lines of gold. The screws with rosette enrichments. Of very fine quality. *Length, 8 $\frac{3}{4}$ inches*

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 87, No. 413.

SALE, PARIS, 1893.

[SEE ILLUSTRATION, PRECEDING PAGE]

639 POWDER FLASK OF WALNUT WITH ENRICHMENTS OF SILVER, GILDED BRONZE AND MOTHER-OF-PEARL

17TH CENTURY

170- Trapeze form, with steel mounts and nozzle. The front with trophies and cartouches in nielloed and gilded bronze laid in mosaics with fine lines of silver. The returns and bottom with Renaissance arabesques applied in a similar manner. An exceedingly ornamental example. *Length, 10 $\frac{1}{2}$ inches*

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 91, No. 438.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 640]



[NUMBER 639]

640 POWDER FLASK OF GILDED BRONZE ITALIAN, 16TH CENTURY

In the form of a trapeze. The front with applied ornament of a Medici prince on horseback, in rich armour and wearing the Order of the Golden Fleece. Above the equestrian figure appears a festooned mascaron; guilloché border. Velvet covering of a later date.

Height, 10 $\frac{1}{4}$ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 84, No. 395.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[641]

[642]

641 POWDER PEAR OF REPOUSSE AND CHISELLED COPPER

ITALIAN, 16TH CENTURY

Compressed and hemispherical form, with cartouches of considerable decorative beauty, with heraldic beasts and acanthus border ornaments. Traces of gilding. Iron mounts. Original loop hook for suspension. Very uncommon.

Height, 6½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 89, No. 427.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

642 POWDER PEAR OF TOOLED LEATHER ITALIAN, 16TH CENTURY

Semi-conical in form, and covered with leather stained to simulate bronze. Tooled with a composition of heraldic beasts perched upon scrolls, with a centre of an oval cartouche. Bronze mounts with star ornaments on both sides. Very uncommon.

Height, 8 inches

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 82, No. 388.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[643]

[645]

[644]

- 60- 643 **CARTOUCHIERE OF ENGRAVED STEEL** GERMAN, 16TH CENTURY
Semi-cylindrical in form. The base with segmental foot decorated in
bands with an arabesque meander on all sides. The interior with
compartments for four cartridges. The bottom with spring lock
device. Exceedingly rare. *Height, 6½ inches*

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 86,
No. 408. Similar examples illustrated on Plate 38.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

- 60- 644 **CARTOUCHIERE OF REPOUSSE STEEL** GERMAN, 16TH CENTURY
Of compressed hemispherical form. The body with caryatid in centre
supporting two arcades. With an equestrian figure to the right, and
a love-making landsknecht at the left. The cover with the bust of a
warrior with feather-crested helmet. *Height, 5 inches*

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 84,
No. 398.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

645 **POWDER FLASK OR AMORCOIR**

GERMAN, DATED 1643

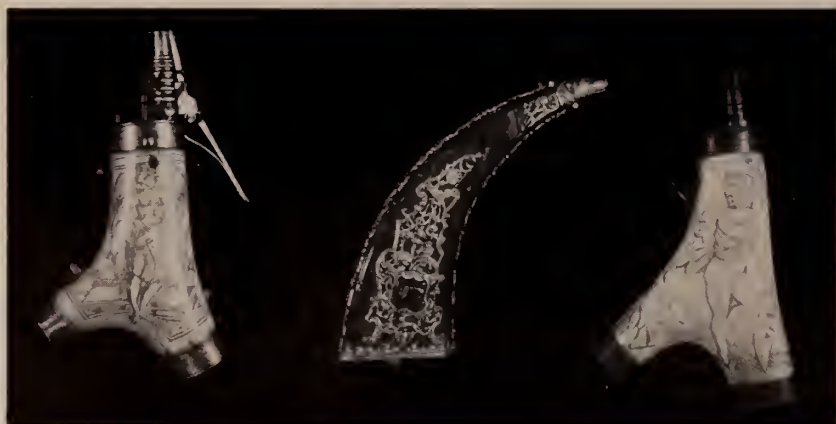
Of gilded and repoussé bronze, the hemispherical front elaborately ajouré and enriched at the centre in a medallion with a Bacchic bust and border ornaments with amorini heads in cartouches and fruit compositions. The reverse entirely engraved with armorial bearings charged with three fleurs-de-lys, the letters A. M. and the date 1643. Surrounded by foliations and medallions of men and women with headdresses and helmets in the style of the late Renaissance. Very uncommon.

Height, 5¼ inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 92, No. 444. Plate No. 29.

SALE, PARIS, 1893.

[SEE ILLUSTRATION, PRECEDING PAGE]



[648]

[646]

[647]

646 **POWDER HORN OR AMORCOIR OF TORTOISE-SHELL AND GILDED BRONZE**

FRENCH, LATE 17TH CENTURY

Slender compressed body in the shape of a hunting horn and covered on both sides with molded dark tortoise-shell plaquettes, the mounts composed of baroque cartouches of hunts, animals of the chase and landscape vignettes in an uncommon decorative composition, one applique crested by the emblem of the roi soleil. The spout formed by a boar's head, finely chiselled. The cover with an allegory of Diana and hunting emblems. In the centre, arquebus keys of blued steel. Slight defect to the tortoise-shell. One small applique lacking. Exceedingly fine.

Length, 8 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 91, No. 437.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

647 POWDER PEAR OF CARVED STAG HORN

ITALIAN, 16TH CENTURY

Bifurcated at the base and decorated in bas-relief with a figure of an antique warrior, nude, launching his scimitar and holding in his right hand a shield bearing a giant mask. Iron mounts. *Length, 7¾ inches* Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 89, No. 425.

50- SALE, PARIS, 1893.

[SEE ILLUSTRATION]

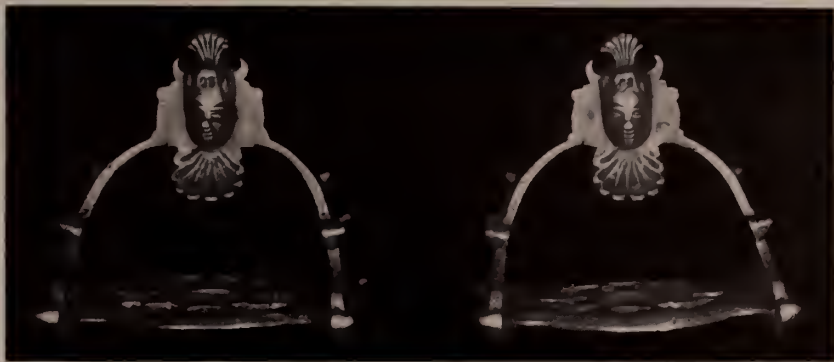
648 POWDER PEAR OF ENGRAVED STAG HORN

ITALIAN, 16TH CENTURY

45- Bifurcated at the base and engraved and outlined with the image of an angel playing a mandola; mounts of steel. *Length, 7½ inches* Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 88, No. 421.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 649]

649 PAIR OF STIRRUPS OF LAITON

BEGINNING OF 16TH CENTURY

Foot-rests exceedingly large and ajouré, the branches formed by bold fluted foliations joined by mascarons with shells. Uncommon.

(2)

100- *Height, 5 inches*

Described in "La Collection Spitzer", Paris 1892, vol. 6, p. 93, Nos. 453 and 454.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 651]

[NUMBER 650]

650 PAIR OF SPURS OF SILVER-ENRICHED STEEL

LATE 16TH CENTURY

The arches with silver volutes in relief on a blued steel ground. The rowels are very small; one, of copper, a replacement. (2)

Height, about 4 inches

35- Illustrated in "La Collection Spitzer", Paris, 1892, vol. 6, p. 96. Nos. 488 and 489.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

651 PAIR OF STEEL SPURS WITH SILVER ENRICHMENT

ITALIAN, 16TH CENTURY

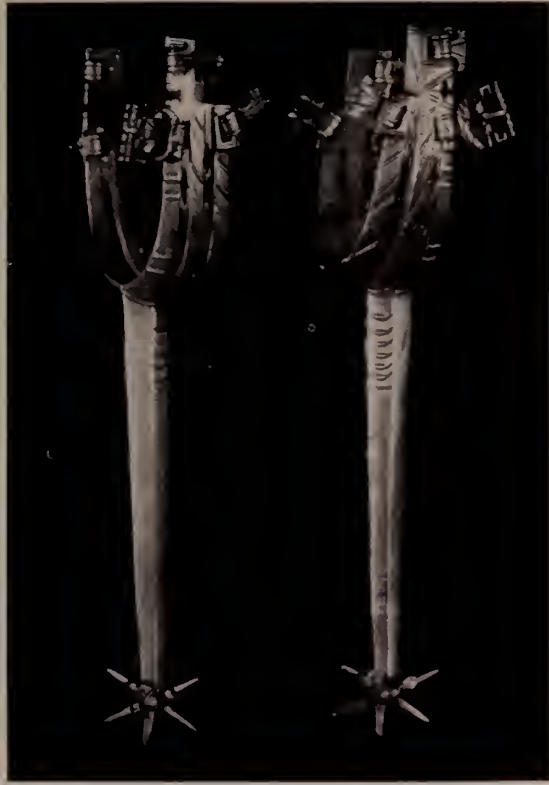
50- The spurs of a youthful knight. The arches are elaborately furnished with a relief ornamentation of silver, of masks and pointillé ground. Short branches with nail enrichments of silver and with fine rowels of five points. Original buckles of uncommon form with three buttons, all bearing fleur-de-lys poinçon of a Florentine armorer.

Length, 3½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 95; Nos. 475 and 476.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 652]

652 **PAIR OF GOTHIC STEEL SPURS**

GERMAN, 15TH CENTURY

The steel plated with laiton. The arches are ajouré in a most elaborate manner with quatrefoil ornaments; the branches exceedingly long, with tracery; the rowels with six points. Complete with their original ornamental buckles for strapping. Very rare. (2)

Length 11 inches

From the Sater Collection of Augsburg.

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 94, Nos. 469 and 470, Plate 14.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

200-

POLE ARMS

NUMBERS 653-658



[653]

[654]

653 SPONTOON HEAD OF A STANDARD ITALIAN, 17TH CENTURY

45- Of steel. The delicately lancet-shaped blade with sharp point and central ridge is engraved and damascened with silver and gold. It bears on both sides armorial bearings of a shield encrusted in silver, charged with a cross and three birds at flight, on a field finely engraved, and lambrequined volutes crested by helmet. The borders of the blade are enriched with a pointillé ornament of silver. The short ferrule, of baluster design with floral capital and foliated plinth, is covered with ribands of finely pointillé silver plaques. An example

Length, 10 $\frac{1}{4}$ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 58, No. 261.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

654 ENGRAVED SPONTOON

FRENCH, 17TH CENTURY

The lancet-shaped blade furnished with a high central ridge which divides two panels, each with medallions in bas-relief of silver representing personages dressed in the style of the antique. At the base of the ridge large circular medallions with full-face portraits in silver bas-relief, believed to represent the young Louis XIV in armour. The ferrule damascened with silver arabesques in bands.

Length without grip, 12 $\frac{1}{4}$ inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 5, p. 54, No. 337, Plate 38.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 655]

655 GOLD DAMASCENED PARTISAN OF THE REIGN OF LOUIS XIII

FRENCH, FIRST HALF 17TH CENTURY

The undulated flamboyant blade of highly polished steel, partly blackened, and magnificently engraved with a composition of intricate foliations harboring seraphim, birds, flowers, amorini and mermaid grotesques. The design forming a lancet-shaped panel crested by the Royal Crown and enclosing at the base, in reserve, the Royal Arms of France and Navarre, united under the same crown and surrounded by the colliers of Saint Michael and of the Saint-Esprit. On the octagonal ferrule which is connected with the blade by steel foliations in relief, are damascened arabesques and the name of the noble bearer, DOMOIN DE VILLEQUIERE. A museum example.

Length, 23 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 58, No. 257, Plate No. 42.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[656]

[658]

[657]

656 **ENGRAVED CEREMONIAL PARTISAN** SOUTH GERMAN, DATED 1621

The richly ornamented pole arm of a guardsman of the Duke of Saxe-Meiningen Hildburghausen. Broad blade with bold median ridge on both sides and enriched with trophies, and strapwork festoons above the full quartered arms. The ground blackened and pointillé, the prongs also profusely engraved with arms and martial emblems. On the ferrule appears the date 1621 in cartouche. The two straps, one of which is incomplete, shows uncommon enrichment of the Renaissance ornament. Old minor repairs. Very fine quality.

Length, 29½ inches

From the Spitzer legacies.

[SEE ILLUSTRATION]

657 **LINSTOCK OF CHISELLED AND ENGRAVED STEEL
DAMASCENED WITH GOLD AND SILVER**

ITALIAN, LATE 16TH CENTURY

The lancet-shaped blade with deep central median groove cut à jour in two parts. The two lobes with "Milanese" decoration, engraved and damascened in the method of Azzemina with amorini, caryatids and festooned masks, in reserves. Surrounded by finely gold-damascened arabesques. At the base of the blade a winged amour and two boldly scrolled knobbed wings. The ferrule similarly enriched. Superb museum example.

Length of blade, 13¾ inches

Similar to linstock head ex Dino Collection, Metropolitan Museum, New York.

Compare Laking, "European Armour and Arms", p. 352, fig. 1423. From the Spitzer legacies.

[SEE ILLUSTRATION]

658 **LINSTOCK OF CHISELLED AND ENGRAVED STEEL
DAMASCENED WITH GOLD**

ITALIAN, 16TH CENTURY

Lancet-shaped blade with deep median groove cut à jour in three parts. The right and left lobes with equestrian figures on horseback in medallions, and with Roman warriors on foot. Traces of gilded foliation. The blade flanked by two far-protruding dragon scrolls centred by a gilded mask in relief and in a cartouche of dolphins. The head of the ferrule with a grip formed by four buttressed lunar masks. The ferrule with effaced foliations. Museum example.

Length of blade, 16 inches

Very similar to linstock head ex Dino Collection, Metropolitan Museum, New York.

Compare Laking, "European Arms and Armour", p. 352, fig. 1423. From the Spitzer legacies.

[SEE ILLUSTRATION]

SWORDS

NUMBERS 659-667



[659]

[660]

659 RAPIER-HILT SWORD WITH BLADE BY SEUSENHOFER

GERMAN, 16TH CENTURY

Fine hilt of gilded steel, with pommel ajouré in the form of a voluted canopy; straight quillons with S-curved branch joining the anneaux. The quillons and branches enriched with knobs in the form of olives. The grip is wound with finely corded steel wires; the hexangular blade with Seusenhofer poinçon on ricasso. Very fine quality.

Length, 46 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 37, No. 159.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

660 SWEPT-HILT SWORD WITH MILANESE BLADE

ITALIAN, 16TH CENTURY

The fine long tapering blade with median ridge, engraved on the ricasso; the blued and gilded hilt magnificently ornamented and composed of a grip with piriform pommel simulating the form of a lantern ajouré and with canopied engraved and gilded top. The stem of baluster form, fluted, and with gilded knob chiselled with acanthus; the quillons with up and down curves of uncommonly graceful sweep and terminations of a capital crested by an urn-shaped member. Large anneau with a medallion representing Mars forging sword in the heat of lightning. At the base of the grip are two satyr masks; the blade with Milanese poinçon. A museum example.

Length, 50½ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 6, pp. 30 and 31, No. 134.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

661 SWEPT-HILT SWORD ENRICHED WITH SILVER

ITALIAN OR SPANISH, 16TH CENTURY

The hilt is composed of branches forming S-scrolls at the side of the pas d'ane; the pommel piriform and slightly compressed; the grip covered with fine steel wire and silver. The entire mount is exquisitely decorated with volutes, mascaron, and reserves of recumbent figures; the decoration chiselled in silver on a gilded ground. The blade with Toledo poinçon and armorer's name. Museum example.

Length, 46 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 35, No. 153. Plate 34.

SALE, PARIS, 1893.

[SEE ILLUSTRATION, FOLLOWING PAGE]



[662]

[661]

662 BASKET-HILT SWORD, ENGRAVED AND PARTLY GILDED

SPANISH, 16TH CENTURY

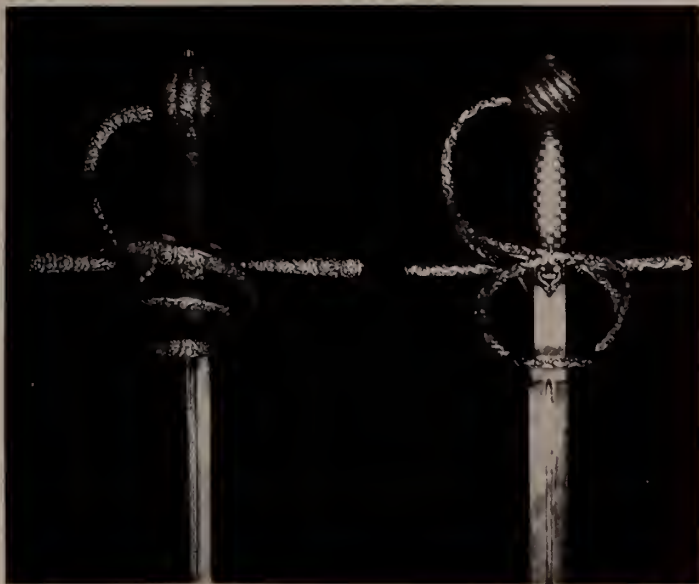
The mount of blued steel with two S-curved quillons, the branch reaching the compressed pommel; twin anneaux and ajouré coquille. The slender blade with twin canulations bears poinçon of the cross and the entire grip shows traces of foliated chiselling and gilding. The inscription: IVAN.

Length, 46 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 38, No. 163.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[663]

[664]

663 SWEPT-HILT SWORD DAMASCENED WITH SILVER, WITH TOLEDO BLADE

SPANISH, 16TH CENTURY

The hilt of blackened steel copiously enriched with relief ornamentations in silver of masks, rosettes, and floral volutes. The pommel ovoid and fluted; straight quillons with twin branches joining the symmetrical anneaux and pas d'ane. The grip finely wire-bound with silver branches. The long blade with short median ridge, inscribed "Mont en Toledo".

Length, 47 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 2, p. 30, No. 130. Plate 18.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]

664 MAGNIFICENT BASKET-HILT SWORD DAMASCENED WITH SILVER

SPANISH, 16TH CENTURY

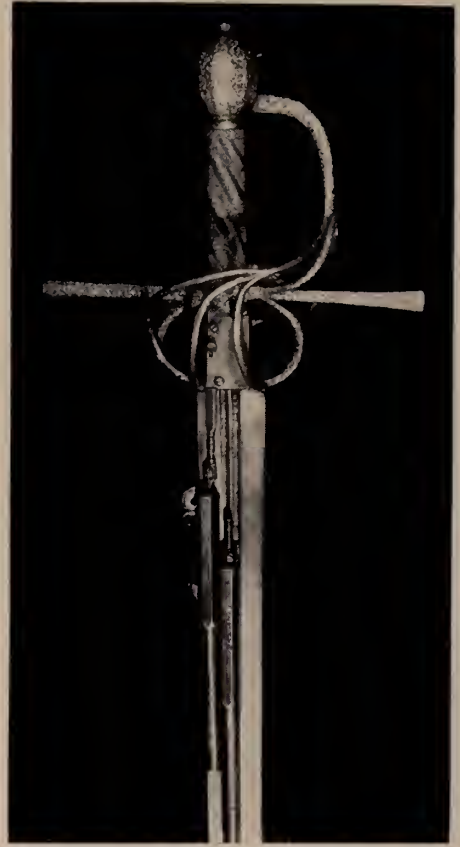
The hilt enriched with foliations and dolphin volutes in low-relief. Straight quillons with a branch joining the globular spirally gad-rooned pas d'ane with twin anneaux; the grip with tessellations of ribbed steel and silver. The long slender blade with median ridge half of the length. Museum example.

Length, 40 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 13, No. 133. Plate No. 21.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 665]

665 EPEE A DEUX PISTOLETS BY SEBASTIAN HERNANDEZ

SPANISH, 16TH CENTURY

An outstanding example. The swept-hilt grip of nielloed steel with gold and silver foliations in the method of Azzemina. Straight quillons, the hand guard reaching the pommel with three sloping branches joining in semi-circular sweep, the anneau with pas d'ane. The pommel ovoid and twelve-sided. The grip tightly wound with corded iron steel spiral. On the blade near the hilt is fixed a platine of very light workmanship, the gun-plate with double wheellocks acting upon two small superimposed barrels on the reverse side of the blade. The blade is canulated near the hilt and bears poinçon and the armorer's name. Museum specimen. The circular ornamental wheel covers of gilded bronze.

Length, 44 inches

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 32, No. 139, Plate 26.

SALE, PARIS, 1893.

[SEE ILLUSTRATIONS SHOWING BOTH SIDES]



[666]

666 CINQUEDEA (EPEE COURTE A LA VENITIENNE)

PROBABLY VERONESE, LATE 15TH CENTURY

The large and short ox-tongue blade with high median ridge mounted with quillons on gilded bronze, down-curved and engraved with fleur-de-lisé foliations. The grip with two plaques of ivory, baluster-shaped, and with ajouré rosettes and eyelet disks of gilded bronze. The pommel guarded by an arched member of gilded bronze, elaborately ajouré with fleur-de-lisé strapwork ornaments and engraved on the exterior with fish-scale patterns.

Length, 30 $\frac{1}{4}$ inches; width of quillons, about 6 inches

Nearly identical with cinquedea No. 93, Wallace Collection.

Compare Laking, Catalogue of Wallace Collection, other examples at the Metropolitan Museum and the Louvre, and Laking, "European Armour and Arms", pp. 65-80.

From the Spitzer legacies.

[SEE ILLUSTRATION]

225-



[667]

667 **MAGNIFICENT TWO-HAND SWORD HILT OF BLACKENED STEEL**

In workmanship similar to rapier hilt at the Royal Armory of Dresden. Pommel, grip and curved quillons extravagantly ornamented with minute figure subjects, battle scenes and allegory, the warriors dressed in Roman armour; tilts in voluted cartouches, mascarons, etc. A masterpiece of craftsmanship. In its own velvet-lined leather case, following the outline of the object.

Size, 10 x 7½ inches

From the Spitzer legacies. Inventory No. 3969.

[SEE ILLUSTRATION]



[668]

668 COLLETIN, ENGRAVED, SILVERED AND GILDED: BELIEVED
TO BE BY LUCIO PICININO MILANESE, LATE 16TH CENTURY

Descending unusually far with its arched form. Chiselled with "Milanese" volutes, with intricate foliations filling the curves. In the centre in an oval cartouche, martial trophies, and in two medallions in the upper right and left corners, compositions of emblems in medallions. The entire arch of the colletin is of silvered steel, with the bold outlines of the framing volutes in gold. Museum example.

Extreme length, 12 inches; extreme width, 11¼ inches

Compare armour of Alessandro Farnese, Imperial Armory, Vienna. Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 16, No. 64, Plate XVI.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 669]

669 PAGEANT SHIELD (RONDACHE DE PAREMENT)

ITALIAN, 16TH CENTURY

The centre boldly protruding and with finial in the form of a griffin gargoye of bronze. The field is divided by bands of Pisan ornament handsomely chiselled and gilded with acanthus arabesques and emblems in circular medallions. The interstices of steel pointillé in relief. The interior with one of the enarmes remaining, backed by elaborately fleur-de-lisé and gilded escutcheons. Marks of a thrust. The grip of the enarme formed by a hollow tube with geometrical corrugations. The large centre rosette and the floral finial which appear on the plate had been lost at the time of the Paris sale and were replaced by the present bronze finial with animal grotesques.

Diameter, 24½ inches

Compare Laking, "European Armour and Arms", vol. 4, pp. 233-234. Pageant shields were considered fitting gifts from sovereign to sovereign. They were carried by great princes and nobles, consequently the artist armorers ovished upon them their best endeavors. —Laking.

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 20, No. 91, Plate 22.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 670]

670 PAGEANT SHIELD (RONDACHE DE PAREMENT)

ITALIAN, 16TH CENTURY

The centre of the circular steel shield is repoussé with the scene of the Charles V Expedition to Africa. In the centre on an antique galley preceded by the winged figure of Fame, Charles V in Roman armour holding a standard crested by twin-headed eagle. A Victory at flight above his head. To the left in the foreground, Neptune leaning on his trident, and Hercules moving the elaborately ornamented columns which had fixed the frontiers of the known world. To the left, a River God with a cornucopia, recumbent; and to the right Africa represented by a young maiden captive and tied to trophies of war. The sides of the ship are ornamented with lions and griffins in bas-relief. On the border appears a continuous garland of fruit with winged amours clutching to its clusters, and screened by a ram's head appear the outlines of the Order of the Golden Fleece.

Diameter, 23½ inches

Laking has attributed this shield to a French armorer of the Louvre school. Compare similar examples in Laking, "European Arms and Armour", vol. 4, pp. 249-251.

Described in "La Collection Spitzer", Paris, 1892, vol. 6, pp. 19 and 20, No. 89. SALE, PARIS, 1893.

SUITS OF ARMOUR

NUMBERS 671-673

671 **COMPLETE SUIT OF MAXIMILIAN ARMOUR** CIRCA 1515

1.250- Composite. Consisting of fluted burgonet, with roped comb, bellows visor with two ocularia and eight horizontal slits for ventilation. The mentoniere made to lift, secured by a spring catch at the side. Colletin. Gorget of three lames, breast-plate of globose form, fluted, strongly roped at the top. Ornamental hinged lance rest. Taces and tassets of four lames. Backplate laminated at base. Garde rein with with four laminations, the lower lame heavily roped. Pauldrons of two lames attached by winged nuts to shoulder guards. Rerebraces, elbow-cops, vambraces, roped and fluted Maximilian gauntlets with short cuffs, cuisses, knee-cops, jambs and fluted sollerets of five lames, widening towards the toes. The helmet of excellent quality and of slightly earlier date than the armour, with its characteristic bellows visor in three ridges. The back and breast-plates with typical fluting in groups of three, also of the highest standard and—a rarissimum—ensuite. Both gauntlets of the period with the exception of the thumb pieces. The left arm defenses complete and genuine with the exception of the pauldron. The neck-guard of particularly fine quality. Of the right arm defenses the shoulder pieces only are added; the rest are of the period and are remarkably good. The leg defenses are comparatively modern with the exception of the genuine toe defenses and the rear of one jamb.

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, pp. 5 and 6, No. 17.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



COMPLETE SUIT
OF MAXIMILIAN ARMOUR
[NUMBER 671]

672 **HALF SUIT OF GILDED AND BLACKENED IMPERIAL
ARMOUR**

GERMAN, FIRST HALF 17TH CENTURY

2,500-
Comprising burgonet, breast plate and back plate. The one-piece burgonet of the cabasset type has an attenuated bowl with median ridge on either side and high arched comb, the latter richly gilded and engraved with gadroon and pointillé ornament. The bowl with imaginative ornaments in cartouche of amorini volutes engaged to dolphin bodies crested by grotesque masks, and surrounded by two tiers with smaller and larger rosettes for the fastening of the laminated neck defenses and ear-laps. Fixed protruding visor, heart-shaped and without nasal; with plume-holder and original lining. The breast plate with low tapul hooked at the base, engraved and gilded with unusual and tasteful elaboration and bearing at either side of the median ridge the images of two emperors of the house of Austria, flanked by the seated figures of ancient deities perched on the backs of monsters in gold, and separated by a band of ornaments, comprising the double-headed imperial eagle with the device of Charles V (two columns and banderole with a legend PLUS ULTRA) and groups of martial trophies. The back plate with an equestrian figure in armour, swinging a battle axe, placed in a voluted reserve. Of the very highest quality.

Considering the elaboration and type of gilded ornament, the assumption seems justified that the suit was worn by Emperor Ferdinand III.

Described in "La Collection Spitzer", vol. 6, p. 8, No. 24.

SALE, PARIS, 1893.

[SEE ILLUSTRATION]



HALF SUIT OF
GILDED AND BLACKENED
IMPERIAL ARMOUR

[NUMBER 672]



BREASTPLATE AND REINFORCING PIECE
OF THREE-QUARTER SUIT OF BLUED STEEL ARMOUR

[NUMBER 673]

673 THREE-QUARTER SUIT OF BLUED STEEL ARMOUR

FRENCH, EARLY 17TH CENTURY

The entire suit of great elegance and distinguished style. Furnished with dentilled and engraved edges and large rosettes and with ornamental nails profusely placed on borders and in geometrical arrangements. Consisting of heavy open face burgonet with high ovoid bowl crested by repoussé plaquette of four fleur-de-lys centering upon the finial of an urn. The nasal with geometrically ornamented and molded bar in socket of two ajouré rosettes. The hinged cheek pieces with lions' masks of brass. Uncommon plume holder, ajouré and crested by fleur-de-lys. Hook for suspension. Original lining. Pauldrons, back plate and breast-plate fluted and finely engraved with rope, the breast-plate with a remarkably fine reinforcing piece chiselled in foliations with rope design, with high median ridge and

2.700-



THREE-QUARTER SUIT OF
BLUED STEEL ARMOUR
[NUMBER 673]

low tapul fastened with a winged catch to the breast-plate. The breast-plate with corded member at neck. A gorget reaching low forms colletin, with engraved rope ornamentation. Tassets and knee-cop also richly ornamented with fleur-de-lisé strapwork and large rosettes. Laminated garde rein.

Doubtless a suit of the most cultivated taste and probably worn by an officer of the guards of Louis XIII.

Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 7, No. 22.

SALE, PARIS, 1893.

[SEE ILLUSTRATIONS]

HELMETS

NUMBERS 674-675



[NUMBER 674]

674 MAXIMILIAN SALADE AND BAVIERE

GERMAN, MID-15TH CENTURY

In two parts, the salade of highly watered steel with fluted bowl and with rosetted nails for fastening. Border of a fine Gothic lace engrailment of brass with ornamental rope edges. Movable visor with laminated neck defenses, composed of five lames with median enrichment of perforated foliation. The baviere in three parts, with ventail hinged, to lower, bevor and colletin, ornamented to harmonize with salade. An attachment with winged catch serves for fastening to the breast-plate. On the neck defense two poinçons (Milanese?), one of a cipher, the other of three crescents.

Height of salade, 9 inches; height of baviere, 11½ inches

As described by Emil Molinier in "La Collection Spitzer", Paris, 1892, vol. 6, p. 8, No. 26, Plate No. 14.

Compare Laking, "European Armour and Arms", vol. 2, pp. 33-40. SALE, PARIS, 1893.

[SEE ILLUSTRATION]



[NUMBER 675]

675 POLISH BURGONET WITH SILVER ENRICHMENT

17TH CENTURY

An early lobster-tail type. Of blackened steel, copiously enriched with larger and smaller marguerite rosettes of bright and nielloed silver with engraved centres. Hemispherical bowl with laminated neck defences and pointed ear flaps. The nasal also enriched with a large silver rosette.

Simplified example of "La Collection Spitzer", Paris, 1892, vol. 6, p. 11, No. 37.

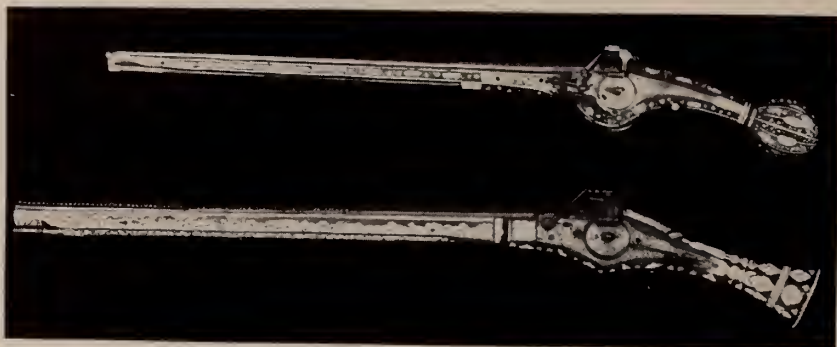
From the Spitzer legacies.

[SEE ILLUSTRATION]

FIREARMS

NUMBERS 676-677

[NUMBER 676]



[NUMBER 677]

676 WHEELLOCK PETRINEL

SAXON, EARLY 17TH CENTURY

The mount, of walnut terminates in an ovoid butt of eight sides, richly inlaid with ivory, deer horn, mother-of-pearl, and lines and stars of gold or copper gilt. The mosaics are of masks, rosettes, bambini, and cherubim among foliations. The barrel is canulated towards the butt. Near the lock a poinçon. Original ramrod. The barrel is by an Italian armorer, the wood probably of German make.

320 - In excellent state of preservation. Museum example.

Length, 32¼ inches

Described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 77, No. 348. SALE, PARIS, 1893.

[SEE ILLUSTRATION]

677 WHEELLOCK ARQUEBUS

GERMAN, EARLY 17TH CENTURY

450 - The superb stock of walnut is richly inlaid with mosaics of engraved bone. The angular butt headed by a plaque engraved with the emblem of a knight kneeling at prayer by the side of his horse. The sides of the butt with the image of the cross flanked by the figures of donors on pedestals, and tritons riding on sea-horses. The mount of the barrel with an imaginative frieze of boar, deer and hare hunts. The barrel angular at both ends and rounded in the centre, richly damascened in the style of Azzemina in silver and gold with foliated arabesques. The lock plate to harmonize. The barrel and lock probably of Milanese workmanship. Museum example.

From the Spitzer legacies.

Length, 36 inches

[SEE ILLUSTRATION]

DAGGER AND ARMOUR PARTS

NUMBERS 678-684

678 **DAGGER OF LANDSKNECHT TYPE WITH BLADE BY ANTON PFEFFENHAUSER** GERMAN, 16TH CENTURY

The triangular sharply pointed blade bears a fan-shaped guard, tapering grip with interlaced ribbands and semi-circular pommel, gadrooned and engraved with trellis. The blade with tripod mark of Pfeffenhauser. The mount composite and of earlier type.

Length, 15½ inches

Compare Laking, "European Armour and Arms", vol. 3, p. 60.

90- Illustrated and described in "La Collection Spitzer", Paris, 1892, vol. 6, p. 49, No. 210, Plate 19.

SALE, PARIS, 1893.

679 **SHEATH OF A HUNTING KNIFE**

FRENCH, MID-SEVENTEENTH CENTURY

12 *h* Of repoussé steel. The front with an elaborate representation of a hunt with equestrian figures, attendants and hounds; the back with a stag and the date 1655.

Height, 3¾ inches

From the Spitzer legacies. Inventory No. 3923.

680 **SILVER AND GOLD DAMASCENED CAP OF A CURVED DAGGER**

FRENCH, 16TH CENTURY

20- An exquisite example of the art of Azzemina. The front with silver and gold mosaics of an amour holding cornucopia among delicate floral volutes; on the other side a tropical bird perched upon branches.

Length, 6½ inches

From the Spitzer legacies.

681 **SWORD GRIP OF STEEL WITH GOLD AND SILVER RELIEFS**

FRENCH, END OF 16TH CENTURY

15- Cylindrical and with groups of trophies covering nearly the entire exterior; the design remarkably imaginative and of exceptional workmanship.

Length, 3¾ inches

From the Spitzer legacies.

682 **SWORD POMMEL AND GRIP OF GILDED BRONZE**

SOUTH GERMAN, LATE 16TH CENTURY

42 11 The pommel four-sided, with representations of Ludwig of Bavaria, each bas-relief showing the Elector with emblems of power and weapons, shield bearing lions, etc. The angles with sphinxes crested by amorini heads. The grip finely engraved with foliations. (2)

Height of pommel, 2 1/4 inches; length of grip, 3 1/4 inches
From the Spitzer legacies.

683 **SILVER POMMEL OF A DAGGER IN THE FORM OF A BISHOP'S MITRE**

SPANISH, 15TH CENTURY

15 With niello on fleur-de-lisé ornaments. Two broad bands with archaic inscription, a dog and other effaced ornamentations.

From the Spitzer legacies.

Height, 1 3/4 inches

[SEE ILLUSTRATION]

684 **JEWELLED BOSSOIR WITH ROCK CRYSTAL, FROM A HORSE-TRAPPING**

NORTH ITALIAN, 17TH CENTURY

15 Circular in form and covered with an ajouré composition of star with foliations of gilded bronze, the triangles with cabochon rubies and emeralds, silver-mounted, and the centre with a huge boss formed by cut rock crystal. The back with a ring for fastening.

Diameter, 4 1/2 inches

From the Spitzer legacies.

BOOKS ON ARMOUR AND OTHER SUBJECTS

NUMBERS 685-686

685 **SEVEN VOLUMES DEALING WITH ARMOUR, COSTUME AND HORSEMANSHIP**

200 Comprising: Schrenck (Jacob). Ambraszische Helden-Rust-Kammer. Nurnberg, 1725. Vecellio (Cesare). Habiti Antichi, et Moderni di tutto il Mondo. Venice, 1598. Aretinus (Leonardus). Rhomer krieg wider die Carthaginenser. Augsburg, 1540. Grisone (Frederico). Ordini di Cavalcare. Venice, 1590. And album of 17th century India ink drawings of armour and costume. (7)

686 SEVEN VOLUMES ON GARDENS, ART OBJECTS AND OTHER
SUBJECTS

Comprising: Meistern (George). Der Orientalisch-Indianische
Kunst- und Lust Gartner. Dresden, 1692. First Edition. Tapis-
series du Roy. Augsburg, 1710. Dance of Death. Text in Latin,
French and German. Franckfurt a/m. 1623. Catalogue du Cabinet.
De M. De Lalive, Paris, 1764. (7)

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ERRATUM

Number 243, page 93: Read *clepsammium* for *clepsydra*.

110.8
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